9/28
29

ALPHABETS OLD & NEW

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CONTAINING OVER ONE HUNDRED AND FIFTY
COMPLETE ALPHABETS, THIRTY SERIES OF NU-
MERALS, AND NUMEROUS FACSIMILES OF ANCI-
ENT DATES, ETC., FOR THE USE OF CRAFTS-
MEN, WITH AN INTRODUCTORY ESSAY ON
"ART IN THE ALPHABET."

BY

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AUTHOR OF "EVERY-DAY ART," "NA-
TURE IN ORNAMENT," AND OTHER
TEXT-BOOKS OF ORNAMENTAL DESIGN.

PREFACE.

THIS is a book of Alphabets; but of alphabets selected with a purpose—that, namely, of, in the first place, showing the development of letter-forms, and the shape they took at different periods; and, in the second, of suggesting the endless varia-tions which may yet be played upon shapes more or less fixed for us by custom.

The ancient lettering illustrated in these pages has been taken, as far as might be, from original sources, and drawn with every care to keep the spirit of the original. I have not scrupled, however, to supply the letters missing in old manuscripts or inscriptions. For, presumptuous as this may appear to the scholar, he is not likely to be per-plexed by it, knowing well the letters which would not occur in the original script; on the other hand, the practical workman, to whom this volume is addressed, will be thankful perhaps for alphabets as complete as possible. No pretension is made to paleographic learning; and, even on the point of design, it should be understood that I do not

presume to lay down the law, but am only expressing personal opinions, which the reader must take for what they are worth to him.

The old examples have been in great part chosen, and many of the modern ones designed, with the purpose of showing the influence of the implement employed by the workman, and of the material in which he worked, upon the character of his lettering—a point upon which sufficient stress has not hitherto been laid by compilers of alphabet-books.

Sixteen pages are devoted to the illustration of Numerals, old and new. These do not, for obvious reasons, exactly correspond with any given Alphabets ; but, by comparing letters with figures, observing of course the dates of each, it should not be difficult to determine which numerals would best go with a particular alphabet.

The present volume deals with the Alphabet, that is to say, with the forms of letters. The consideration of the use of Lettering in Ornament is a question apart, and is reserved for a separate and quite independent book, which has long been in hand.*

<div align="right">LEWIS F. DAY.</div>

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* " Lettering in Ornament," published 1902.

NOTE.

Thanks are due to Mr. George Clulow for the use of his valuable collection of old Writing Books, etc.; to Messrs. Matthew Bell & Co., W. J. Pearce, C. Griffin & Co., Ltd., J. Vinycomb, Brindley & Weatherley, Nash & Hull, Frau Bassermann Nachfolger, Munich, and others, who have kindly permitted the reproduction here of alphabets drawn or copyrighted by them; and to the artists who have designed alphabets especially for this book.

DESCRIPTIVE LIST OF ILLUSTRATIONS.

82. ITALICS—The sloping form came, of course, from the use of the pen, but it was largely adopted by the masons of the 17th and 18th centuries, who copied even the most elaborate flourishes of the writing-master. (Compare 83.) 17th century.

83. ENGLISH ITALIC WRITING—From inscriptions on monuments in Westminster Abbey. Stone-cutting in imitation of penwork, not characteristic of the chisel. 1665.

84. ENGLISH ROMAN LETTERING—From engraved stone slabs at Chippenham and elsewhere. 1697.

85. GERMAN CAPITALS—From the Germanisches Museum, Nuremberg. Painted on the wooden drug-drawers of an old apothecary's shop. Brushwork. Observe the bulging of the curved strokes. (Compare with 86 and 19.)

86. GERMAN CAPITALS—By J. H. Tiemroth, of Arnstadt. Penwork. From the titles of a series of water-colour paintings of botanical specimens. Observe the swelling of the curved strokes, and compare with 85 and 19. Here and there a letter shows an inclination to fall into Italics. 1738-48.

87. GERMAN MINUSCULE Roman letters—From Bamberg, engraved on brass, the background cut away. Observe the spur on the edge of the long strokes, designed to accentuate the parallelism of the line of lettering. 1613.

88. GERMAN LETTERING—From inscriptions at Osnabrück. Halting between majuscule and minuscule forms. Incised in stone. 1742-56.

89. GERMAN MINUSCULE—From a monument at Würzburg cathedral. Incised in slate. 1617.

90. GERMAN—From a monument at Würzburg. Incised in slate. Occasional capital letters are mixed up with the minuscule. 1784.

91. ROMAN CAPITALS—From the lace-book of Giovanni Ostaus, adapted to working on a square mesh. Characteristic of the method of execution, and not of any period. (Compare 142.) 1590.

92. ITALIAN CAPITALS—A survival of Gothic forms, not characteristic of the period. 17th century.

not to do any great violence to accepted form. An alpha-
bet in which there is the least approach to design is always
in danger of being considered illegible. Legibility is for the
most part the paramount consideration ; but there are cases,
however rare, in which it is permitted even to hide the
meaning so long as it is there, for those whom it may
concern.

in moist clay, afterwards baked. The form of the letters is such as could be most easily incised with a point or stylus, and is characteristic of the way of working out of which it comes. L. F. D. (Compare with 112, 113, 127, 131.)

144. MODERN CAPITALS drawn with a continuous line, such as a silk cord "couched" upon velvet would naturally take, and suitable therefore for that form of embroidery. The flowing line is here as much dictated by the conditions as the square and angular forms of the letters following the mesh of the canvas in 142. This alphabet might equally well be traced with a full brush, and so executed in paint or gesso. It was worked by Mary Kidd of S. Mary's Embroidery School, Wantage.

145. MODERN CAPITALS EMBOSSED on thin sheet-metal, the form and fashion of the letters suggested by the ease with which they could be beaten up. L. F. D.

146. MODERN ALPHABET IN RIGHT LINES, suggested by the square form of Chinese writing. L. F. D. (See p. 29. Compare with 142.)

147. MODERN ALPHABET, expressive of the brush, suggested by brush forms in Japanese writing. L. F. D. (See p. 29.)

AMPERZANDS.

148. AMPERZANDS from various MSS., dating from the 7th to the 15th centuries.

149. AMPERZANDS—Free renderings of instances dating from the 16th century to the present day. In the top row may be traced the connection between the accepted & and the letters ET, of which it is a contraction.

NOTE.—Other examples of amperzands occur in illustrations
83. A.D. 1665.
98. CASLON TYPE.
100. MODERN FRENCH.
101.   ,,   ,,   ELONGATED.
104.   ,,   "OLD STYLE" ITALIC.
109.   ,,   J. W. Weekes.
120.   ,,   Patten Wilson.
125.   ,,   L. F. D.

NUMERALS.

ART IN THE ALPHABET.

THERE are two conditions on which the artist may
be permitted to tamper with the alphabet: what-
ever he does ought, in the first place, to make
reading run smoother, and, in the second, to make
writing satisfactory to the eye. Neither of these
desirable ends should, however, be sought at the
expense of the other.

The way to make reading easier is to mark
whatever is characteristic in the letter; to develop
what is peculiar to it; to curtail, or it may be to lop
off, anything which tends to make us confound it
with another; to emphasize, in short, the individu-
ality of each individual letter, and make it unmis-
takable. At the same time, there is no reason
why reading should not be made pleasant as well
as easy. Beauty, that is to say, is worth bearing
in mind. It must not, of course, interfere with use ;
but there is not the least reason why it should.
Beauty does not imply elaboration or ornament.
On the contrary, simplicity and character, and the
dignity which comes of them, are demanded in
the interests alike of practicality and of art.

B

It is impossible judiciously to modify the letters
of the alphabet as it is, or as at any given time it
was, without thoroughly understanding how it came
to be so.   The form and feature of lettering are
explained only by its descent.

All writing is a sort of shorthand.   It is inevitable
that the signs used to represent sounds should be re-
duced to their simplest expression.   They become
in the end mere signs, as unlike the thing which
may have suggested them in the first instance
as a man's signature, which is yet honoured by
his banker, is unlike his name : enough if writing
convey what we are meant to understand : the
business of a letter is to symbolize a definite sound.

We arrive, then, by a process of what has been
termed "degradation" of such natural forms as
were first employed in picture-writing (call it rather
adaptation), at an alphabet of seemingly arbitrary
signs, the alphabet as we know it after a couple of
thousand years and more.   So well do we know it
that we seldom think to ask ourselves what the
letters mean, or how they came to be.

The explanation of these forms lies in their
evolution.

Our alphabet is that of the Romans.   We speak
of it to this day as Roman, to distinguish it from
Gothic or black letter.   The Romans had it from
the Greeks, or, if not immediately from them,
from the same sources whence they drew theirs.

Certainly the Greek, Etruscan, and old Roman

alphabets were all very much alike. They resembled one another in the number of letters they contained, in the sound-value of those letters, and in the form they took. There were sixteen letters common to Greeks, Etruscans, and Pelasgians: ΑΒΓΔΕΙΚΛΜ ΝΟΠΡΣΤΥ; and this number sufficed always for

ΛΔBBBΓΔΕΕΕΣΖ

ΗΘΘΙΚΚΛΜΜΝΟ

ΟΠΡΡΤΥΥΦΧΧΨѠ

I. GREEK MS. 9TH CENTURY.

the Etruscans, the race dying out before ever it had need of more. The Greeks had no longer (as the Egyptians had) any signs to represent syllables, that is to say combinations of vowels and consonants, but they grafted on to the old Pelasgian or native alphabet (whencesoever that may have been derived) sundry new letters necessary to express new words, borrowed from the

Ⲉⲱⲱⲧⲧⲉⲗⲉⲟ
ⲈⲢⲱⲀⲚⲌⲈⲚ
ⲨⲨⲎⲎⲎⲱⲈⲨⲨ
ⲨⲨⲀⲦⲞⲓ, ⲎⲚ
ⲀⲚⲞⲨⲢⲱⲈ
ⲔⲱⲦⲈⲈⲨⲧⲟ
ⲀⲓⲤⲈⲢⲞⲈⲓⲤ
ⲈⲢⲞⲤ,

2. COPTIC MS. 5TH TO 10TH CENTURY.

Phœnicians. Naturally they took the letters also
from them. These same Phœnicians had probably
adopted from the Egyptians signs to express
foreign sounds new to their own language, without
knowing or caring anything about the pictorial
origin of such signs. There was thus no reason
why they should not modify what they regarded
as arbitrary expressions of sound-values, and every
reason why they should reduce them to the very
simplest and most conveniently written shape—
which they did; and so it comes about that we
to-day are in all probability directly indebted to
ancient Egypt for at least a portion of our alphabet,
far removed as it may be from the hieroglyphics

of the Pharaohs. That, however, is by the way, and, besides, a long way off. For present purposes we need not go further back than to ancient Greece. The four Phœnician letters first incorporated with the Greek alphabet were Z, Θ (*th*), Φ (*ph*), X (*ch*), and eventually there were added also the letters H (*ee*) Ω (*oo*), Ψ (*ps*), Ξ (*ks*).

The Romans dropped all compound consonants, using at first the two consonants which most nearly expressed the sound equivalent to that of the Greek double letter ; for example, PH in place of Φ. But they proceeded also to devise single letters for sounds which until then had been expressed by two ; F, for example, instead of PH, and Q for CV.

ⲫ ⲏ ⲉ ⲑ ⲛ ⲁ ⲅ ⲟ ⲕ ⳁ
ⲩ ⲱ ⲓ ⲧ ⳃ ⲗ ⳅ ⲱ ⲕ
ⲛ ⳅ ⲣ ⲱ ⲟ ⲩ ⲩ ⲫ ⲏ
ⲉ ⲕ ⲟ ⲗ ⳃ ⲛ ⳝ ⲗ ⲁ ϭ ⲉ
ⲕ ⲧ ⲉ ⲫ ⲩ ⲱ ⲓ ⲧ ⲩ
ⲥ ⲱ ⲟ ⲩ ⲧ ⲉ ⲛ ⲛ
ⲛ ⲱ ⳝ ⲓ

3. COPTIC MS. 12TH CENTURY.

4. COPTIC MS. 14TH CENTURY.

. A Greek alphabet of the year 394 B.C. is given in alphabet 28, and a 16th-century version in 29. The more cursive form employed by the 9th-century scribe is shown in the manuscript letters (1) on page 3.

It is interesting to compare with these the Coptic writing (2, 3, 4), which is obviously only a variant upon the Greek; for the Christianized Egyptians, when they accepted Christianity, adopted the Greek alphabet, just as the Turks took the Arabic character at the time they accepted the Koran; and when, in the 6th century, the new faith was firmly established at Alexandria, Coptic writing supplanted the old Egyptian. So it happens that the Coptic alphabet is Greek, except for seven extra signs, taken from the ancient demotic alphabet, to express Egyptian sounds for which the Greeks had no equivalent.

Akin to the Coptic lettering is the Moesian alphabet of the 4th century (5), which bears on the face of it the evidence of the broadly cut pen with which it was written.

The early Roman or Latin alphabet differed very little from the Greek. The latest comers in it were G H K Q X Y Z.

In its adaptation to the Latin language, Greek gamma or G becomes C. G is, in fact, almost equivalent to *hard* C. To the not too subtle ear the two sounds are like enough to pass one for the other, just as *soft* C may be made to do duty

for S. When G came to be used as a separate letter, distinct from C, then C in its turn was used for K, though K did not go quite out of use.

The Greek H (*heta*) stood for EE ; but at the

ΔBCΔΕFÇhΙ JKLMNOPQ RSTUɯ.XẏZ
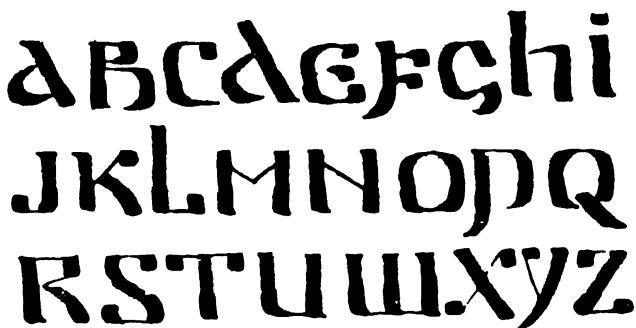
beginning of a word it answered the purpose of the aspirate. The Romans used it for the aspirate only ; that is to say, practically just as we use it now, for H.

The letter J did not exist either in the Greek or in the ancient Roman alphabet. It is equivalent to II. Place one I over the other and you get a long $\frac{I}{I}$. Eventually the initial developed a tail, and became J. Towards the 15th century the initial I was pretty generally written J.

The Greek Υ (*upsilon*) becomes the Roman V— whence the confusion, until modern times, of the letters U and V, long used indiscriminately. They

were considered as interchangeable; one or other
of them might be used, or both at once in the
same word in the same sense. It was not until
the 10th century that the custom arose of reserving
V for the beginning of a word, and elsewhere
using U.

Ω (*omega*) stood for OO, and in the minus-
cule form, ω looked like it, thus *showing* its deriva-
tion; but in the end it was used for UU, or W.
It appears that in some Greek dialects it is used
for OU. It is quite certain that in the 9th
century (see p. 3) omega was *written* precisely
like a W. When you come to think of it, the
sounds are very nearly alike. Take any word
beginning with W, change the double U into
double O, and then try and pronounce it—say,
for example, not WHY, but OOHY. Is it not much
the same thing?

The alphabet, as we know it, owes something
also to Scandinavia. The Runic writing, as the
script of the Scandinavian and other Northern
European priesthood was called, dates back to
legendary days. It was the invention, they say
of Odin himself. If so, Odin, to judge by internal
evidence, must have derived it from some earlier
Greek or Roman source. What we know is, that
it was in use from the time of the first intercourse
between Scandinavians and Romans. The Chris-
tian Church forbade its use, and with the triumph
of Christianity it passed out of currency; but it

ΛBCDEFGHILM
NOPQRSTUY

6. ROMAN MS.   4TH CENTURY.

lived long enough to affect in some degree our
Anglo-Saxon writing.

It will be well now to mark the more decided
steps in the progress of the alphabet. The type
we use takes, as every one knows, two forms—a
larger and a smaller, a major and minor, or as
printers put it, "capitals," and "lower case" or the
small letters which, being most continually in
request, it is convenient to keep near at hand, in
the lower part of the case from which the com-
positor, so to speak, feeds himself. Our written
character takes the form of a "running" hand,
and is known by that name, or by the more high-
sounding title of "cursive."

Now, the printer's "lower case," or "minuscule,"

ABCðefghjLm
Nopqrstuwxz

7. MS.   7TH CENTURY.

ΑΒϹΔΕFϚΗΙΚΙϻ
ΝΟΡϤΡՏΤΟΥΥ

8. ROMAN UNCIALS. 8TH CENTURY.

as it is also called, is practically the book form
of running hand, except that the letters are
quite separate, not conjoined as they are in what
pretends to be only the hand of the ready writer,
and does not claim to be beautiful at all.

The earlier form, whether of Greek or Roman
letter, was the capital, the square shape, with rela-
tively few curved lines, which could conveniently
be cut in stone or engraved on metal. This is,
in fact, the *monumental* style—adapted to, and,
what is more, inspired by, the chisel or the graver.
You have only to look at it (28, 30) to see how

ΛΒϹDΕFGΗΙLΛΛ

ΝΟΡϘΡՏΤՍΥ

9. ROMAN "RUSTIC" WRITING. 5TH CENTURY.

ΛBCDEFGHILM
NOPQRSTVY

10. ROMAN MS. CAPITALS. 6TH CENTURY.

precisely fit it is for its purpose.   There is no
mistake about it, it is incision.

   Manuscript writers adopted for book writing a
different character, or rather they adapted the
square capital letter to more ready execution with
the pen, and so evolved a rounder kind of letter
which is known by the name of *uncial*—not that it
was invariably inch-long, as the term is supposed
to imply.

   The uncial form of writing is intermediate, you
will see (8), between the monumental writing and
the "current" hand of the ready writer.   It is, if
not the step between the two, a compromise
between them—no matter which ; what it concerns
us to know is that calligraphy took that direction,
which goes to explain many a later form of letter
widely differing from the original square type.   The
relationship between these uncial letters and the
cursive Greek (1) is obvious.

   The uncial character does not so much affect the
modern printer ; but it is the form of letter from
which the artist who prefers his own handiwork

AAACDEFILM

O PQRSTV

11. MS. CAPITALS. 6TH CENTURY.

to that of the printing press has perhaps most to learn.

A squarer form of capital employed by the Romans in manuscripts of the 5th and two following centuries, is known by the name of "rustic;" not that there was anything rustic about these capitals in our sense of the word; but the Latin word was used in the sense of free and easy, *sans gêne.* The character of the writing is not so formal as was supposed to befit the town. It is a kind of country cousin; it stands, let us say, for the Roman capital in a loose coat and a soft hat. The characteristic points about it (9) are that the vertical strokes are all very thin, and the cross-strokes broad. These cross-strokes take the form of a kind of tick, tapering at the ends; and similar ticks are used to emphasize the finishing of the thin strokes. That all of this is pen-work is self-evident. But, as before said, the more usual form of penmanship at that time was the uncial letter.

ABCDEFGHIK
LNOPRSTVX

12. BYZANTINE CAPITALS. 7TH CENTURY.

Even when the Roman manuscript writers used,
as they sometimes did, the square capital form, they
did not confine themselves (11) to the severely
simple shapes which came naturally to the lapi-
daries. The unequal strength of the lines, the
thickening of the strokes at the ends, and the
spurred or forked shapes they take, all speak of
the pen ; not the steel pen, of course, nor yet 'the
more supple quill, but the reed pen—rather blunter
than a quill, but pliant enough, and not given to
spluttering. Moreover, it did not tempt the writer
to indulge in unduly thin upstrokes.

Capitals, Greek and Roman alike, represent,
roughly speaking, the first accepted shapes, en-
graver's or carver's work. Uncials stand for MS.
writing, scribe's work, growing by degrees rounder
and more current. The smaller minuscule was
evolved out of the running hand of the mercantile,
as distinguished from the literary, scribe. It was
not used by the ancient Romans, and it was not
until towards the 8th century that running hand
was thus reduced to order. The greater part of
what is called cursive writing scarcely concerns

ABCDEFGMN

OPQRSTVX

13. INSCRIPTION CUT IN STONE. A.D. 1085.

the calligrapher; it might equally be called dis-
cursive, so apt is it to run wild, in which case it
tells less of the progress of writing than of the
caprice or carelessness of the individual writer.

That was not the case with the various ceremonial
versions of running hand employed by the writers
of Papal Bulls and Royal Charters. Such "diplo-
matic" hands, as they are styled (because diplomas
were written in them), and the so-called "Chancery"
hands, are highly elaborate, and in a sense orna-
mental, but they are so unlike our writing as to
be, practically speaking, illegible. They are very
suggestive for all that. A specimen of English
Court hand is given in Alphabet 95.

With the decline of the Roman empire came
naturally the demoralization of the Roman
character, capital or uncial; and just in proportion
as Rome ceased to be the one centre of the world,
and other nations rose into importance, so their
writing began to show signs of nationality. At
the loss of some refinement, we get thenceforth

variety of character.   By the beginning of the 8th
century distinctly national styles of lettering were
evolved.

To subdivide these styles so minutely as the
learned do, is rather to bewilder the poor student
by their multitude.   The important European races
were, the Latins, the Franks, the Teutons and
Anglo-Saxons, and the Visigoths ; and from them
we get respectively the Lombard, the Frankish,

14. FRANCO-GALLIC MSS. HEADLINES.   7TH CENTURY.

the Teutonic and Anglo-Saxon, and the Visigothic
types of writing, all of which eventually merge
themselves in what we call Gothic, in which,
nevertheless, we still find traits of nationality,
English, French, Italian, German, Spanish, as the
case may be.

First as to the Lombardic character, which pre-
vailed in Italy from the 8th to the 11th century.
It was not, as its name might be taken to imply,
the invention of the Lombards.   They were just
long-bearded conquerors, and invented nothing.
The character was not even confined to Northern

Italy ; only it happened first to be developed there, and so all later Latin writing (after the Empire) came to be called "Lombardic."

It has already been explained how uncial writing was transitional between square " caps " and rounder pen-forms. The Lombardic shows a further stage of transition. The penman had not quite made up his mind between straight lines and curved ; he hesitated between the square-lined M and N and the rounded forms (19, 20, 40). Eventually he decided in favour of the bulging shapes, which in their later development we distinguish by the name of Lombardic capitals (42).

There is a broken-backed version of the Lombard minuscule, " *Lombard brisée* " the French call it, which, though not intrinsically beautiful, is inte- resting as foreshadowing the later form of Gothic " lower case " which we call " black letter."

Our own "lower case" we get more or less directly from Charlemagne. He found, perhaps his friend the Pope told him, that writing had degenerated by the time he came to the throne (A.D. 800) to a state unworthy of a mighty emperor. Accordingly he ordained its reformation. He went so far as to compel bishops and other important personages who could not write decently, to employ scribes who could. In this way he revived the small Roman character, which we eventually adopted for our printed type.

The scribes of Charlemagne (and for some time

C

after him) did not yet manage to fashion very
satisfactory capitals.   They still mixed up letters
all of one thickness with others in which thick and
thin strokes, or diminishing strokes, were used in a
most illogical and awkward way (33)—indicative, of
course, of a period of change.   But they did arrive·
at a satisfactory and very characteristic rendering

INNE DN NEPT OPSELM
PREFATIONSINQVA
EXPRIMITVR HVMILS

15. VISIGOTHIC MS.   10TH CENTURY.

of minuscule lettering.   A conspicuous feature in
it was the elongation of the longer limb of the
l p g q f d—*tails,* that is to say, came into fashion,
and long ones, as much as four or five times the
length of the body of the letter.   The letter s took
also the long form, f.   The letter t, on the other
hand, does not rise much above the line, sometimes
not at all.

16. SAXON ILLUMINATION (CAROLINE). 9TH CENTURY.

That elongation of up-and-down strokes is characteristic of Frankish and Visigothic lettering generally. It occurs even in the case of capitals, as in the headlines of the 10th-century MS. on p. 18. There the I, the H, and the L rise high above the heads of their fellows, whilst, on the other hand, the V-shaped U in the word OPVSCVLVM is reduced to more than modest proportions.

There appears to be in Visigothic lettering, of which that is a good example, usually a trace of Moorish influence, betraying itself in the liberties taken with the *proportion* of the characters; the Moors had by that time overrun Spain.

ĀĀᛉ◁BCDȮEꝼҀ

ʰIL卅ℍℿℕℍOⱫ

OℙꝗRꙄⱿꙅ⊤ƯUX

17. ANGLO-SAXON.

ႜႦℂჂℰℾჽჽჽჽ

ჽႰ◇OჽႯჽჽ
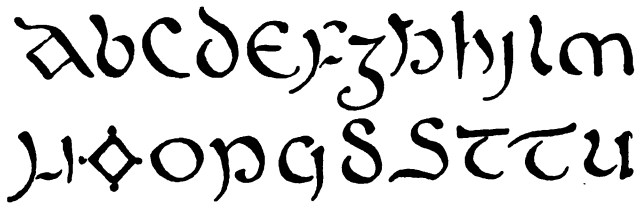
18. ANGLO-SAXON MS. 9TH CENTURY.

There is something very whimsical about the character of Anglo - Saxon capitals; at times mechanically square in form, at others exceptionally flowing and even frisky (16, 17, 36, 37). Anglo-Saxon lettering was affected by lingering traces of an obsolete alphabet derived perhaps at some remote period from the Gauls, which, to judge by internal evidence, must have been something like the Greek. In the minuscule character (18) there is a curious twist in the long stroke of the b and l.

By the 13th century the Gothic style had formed itself. In the next hundred years or more it was perfected. At the end of the 15th century it was

ACDEEEILMNNOPQ

QRSTUV
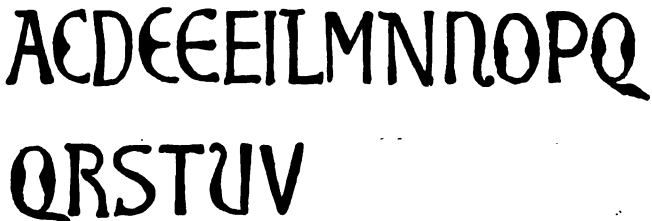
19. FLORENTINE, INCISED AND INLAID. 12TH CENTURY.

still flourishing—flourishing was the word literally
—in the 16th letters were sometimes nearly all
flourish : it takes an expert to read them.

The Gothic variations upon the Roman capital
form are characteristic : the thick strokes are not
even-sided, but expanded at the two ends or
narrowed towards the centre ; the curved strokes
do not swell so gradually as before, but bulge

20. ITALIAN MS. EARLY 13TH CENTURY.

more or less suddenly ; the tails of sundry letters
break insubordinate from the ranks ; and the ex-
tremities are often foliated or otherwise orna-
mented (39, 40–42). Markedly characteristic of
Gothic of the 13th and 14th centuries are also
the "closed" letters, of which examples occur in
Alphabets 45, 46, 47, 48, etc.

What are called Lombardic capitals were used,
not only as initials, but for inscriptions throughout.
In fact, it was not until the 15th century that

inscriptions were commonly written in minuscule letters. In many cases these Lombard capitals were not written with a pen, but with a brush, from which results something of their character. The brush lines were fatter than pen strokes.

Gothic characteristics, however, only gradually
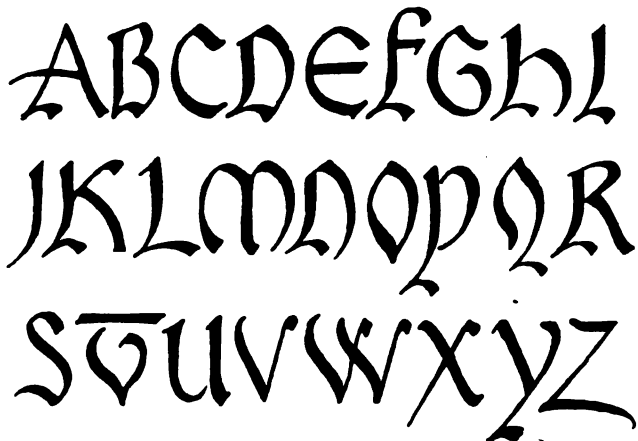
21. FREE RENDERING OF LOMBARD MSS. ABOUT 1250.

asserted themselves, and individual scribes clung tenaciously to the older forms. The alphabet opposite, for example, though of the 15th century, only mildly represents the period to which by date it belongs.

Gothic letters lend themselves to more variety in design than Roman, not being so perfect in themselves. To some, perhaps, they are more

interesting on that very account : perfection palls upon us. Anyway, the Gothic forms are often very beautiful. The Roman letter is classic, and therefore fixed—or, should it rather be said, it is fixed, and therefore classic ?

With regard to the Gothic minuscule character (23, 24, 25), the even perpendicularity of the broad, straight strokes gives at a glance the character distinguished as " black letter," because it is rela-

ABCDEFGHIILM NOPQRSTVXZ

22. CAPITALS. 15TH CENTURY.

tively much heavier than the Roman minuscule. You have only to compare the two to see that the "black letter " *is* blacker.

The Germans marked this form of lettering for their own, and persevered in its use long after the rest of the world, in pursuance of the fashion of classicism prevailing in the 16th century, had abandoned it for the Roman style of lettering.

The mediæval German version of black letter was stronger than that of other countries, the French more fanciful, the Italian more refined, more perfect, but perhaps never so Gothic.

The old "black letter " varied, as will be seen,

abcdefghi

flmnopqr2

fstûvwryȝ
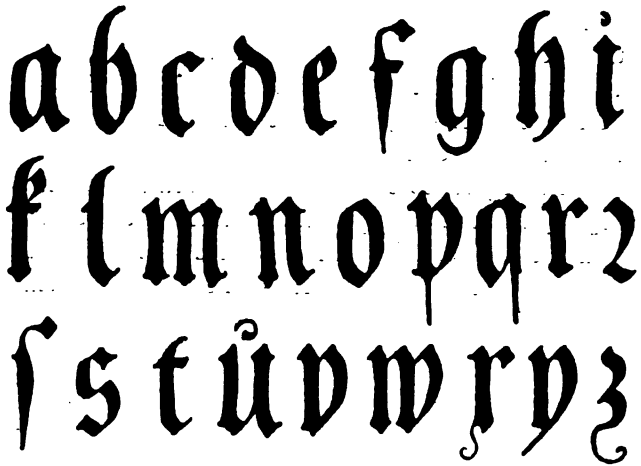
23. GERMAN GOTHIC MINUSCULE.

very much in character. The rounder form (23) is
freer, easier to write, more cursive. The more
regular and straight-backed letter (24, 25) went
rather out of fashion for a while; but it was
revived by the printers, who saw in it what they
could best imitate.

The type we use nowadays has shaped itself in a
more or less accidental way. In the first place, it
was a copy of manuscript forms. That was in-
evitable. Possibly printers were anxious to palm
off their printed books as manuscripts. But, apart
from any such intent on their part, their text was
bound to follow the written page, or no one would
have been able to read it. And as, at the time of

abcdefghi

klmnopqr

sstuvxyz

24. GERMAN GOTHIC MINUSCULE.

the introduction of printing, two styles of writing
were in use for manuscripts, there arose naturally
two styles of printed type—" Roman " and " black
letter." In printing, as in manuscript, however,
black letter gave way to the Roman character,
but not all at once ; there was a period of tran-
sition during which some very interesting and
characteristic types were used. We in our day
have arrived, by a process of copying the copies of
copies of copies, from which all the virtue of vitality
and freshness has died out, at a Victorian type
(look at the newspapers), which compares most
unfavourably with the early printing. The modern
form of letter is in a measure fixed for us by

abrdefghi
klmnopqr
fstuvwxyz

25. GOTHIC MINUSCUEL.

circumstances ; we cannot conveniently depart far
from it ; but something may be done.   There is
no need to revive mediæval lettering, no occasion
to invent new lettering all out of our own heads, if
that were possible ; any new departure of ours
must be very much on old lines ; but at least we
might found ourselves upon the best that has been
done, and go straight to that for inspiration.

Type, as before said, was based on manuscript
forms.   These manuscript forms had been shaped
with a view always to easy writing.   What was
difficult to pen dropped out of use, and lettering
became what the scribe made it.   The considera-
tions, however, which guided the writer no longer
concern the printer.   It is time, perhaps, he took
stock of the alphabet—looked over it with a view

to its perfection, since one shape is about as easy to *print* as another. The changes which have taken place in our printed type during the last three hundred years or so may very likely have been on the whole in the direction of easy reading, but they have not been in the direction of beauty ; and it is quite likely that it may be worth while restoring some obsolete forms of letter now that we have not to write them. There is inconvenience in departing in any appreciable degree from the accepted form of letter; but we have arrived to-day at a period when everyone is so familiar with the printed page that, prejudiced as we may be against any modification of it, there is no danger of our finding any real difficulty in reading an improved type. Lettering is none the more legible because it is ugly : beauty is compatible with the very sternest use.

The earliest writing was most probably scratched with a point upon whatever came handiest to the scribe—skins, palm leaves, or the bark of trees, and especially upon clay, a material which had only to be burnt to become more lasting than stone.

If, in scratching upon firm clay, the writer begins his stroke with a dig and then drags out the tool, it results in a wedge-shaped scratch. That seems to be the way the cuneiform character came about; but the lettering upon the early Babylonian "bricks," as they are called, is so precisely defined that it must have been done with a sharp graver-

like point. These "wedge-shaped" or "arrow-headed" characters came to be copied, as we know, in stone, in which again they were about the simplest thing to cut. Three, or at most four, direct cuts give the Ninevite character, as we know it in the famous bas-reliefs. It is descended from clay forms, but its own mother was the stone out of which it was cut. The chisel was its father. Even in inscriptions as late as the eighteenth century or thereabouts, the stone-cutter lapses, as may be seen opposite, into more or less wedge-shaped incisions; the chisel tempted him, and he yielded to its persuasion.

From the cuneiform character to simple Greek (28) or Roman (30) capitals, as square as well could be, is not far; and the clear-cut inscriptions on classic monuments are still typically chisel work. Very early Greek inscriptions are, however, not much more than scratched in the granite or whatever it may be. The small Greek character on the famed Rosetta stone is *mere* scratching.

Writing done with a stylus on tablets of wax was naturally blunt. Penwork at first was also much blunter than modern writing—owing partly, no doubt, to the use of the reed pen, partly to the texture of papyrus, and partly to the consistency of the ink. The strokes of early lettering in Egyptian, Greek, and Latin manuscripts alike, are rather thick, and rounded at the angles, not sharply turned.

It was a reed pen with which the Arabs wrote,

holding it more or less horizontally so as to retain the ink, and sloping the paper or papyrus at a convenient angle ; and it was in writing the Roman letters with a reed pen that the mediæval scribes gave it its Gothic character. It was not until the quill (which held the ink better) came into use that the Italians developed their minuscule letter with its thick and thin strokes.

A glance is sometimes enough to tell whether an early Egyptian manuscript was written with a pen

AABCDEFGGHI KLMNOPPQQR SSTUVWXYZ

26. FROM INSCRIPTIONS CUT IN STONE. ABOUT 1700.

or with a brush. The Arab penmen, who took great pride in their art, wrote with a wonderfully elastic pen, and got out of the reed forms which remind one at times of brushwork ; but the *neskhi* character is as obviously the pen form of writing as the squarer *cufic* is the monumental. So also we find among the Chinese and Japanese one form of lettering which is characteristically brushwork, and another almost rectangular, which last is clearly the monumental manner.

Even in late Gothic lettering we find a minus-
cule which is of the pen (23), and another (24, 25)
which is monumental, adapted, that is to say, to
precise and characteristic rendering with the graver
upon sheets of brass.   It is curious that out of this
severe form of writing the florid ribbon character
(70) should have been evolved.   But when once the
engraver began to consider the broad strokes of
his letters as bands or straps, which, by a cut of
the graver, could be made to turn over at the
ends, as indicated in Alphabet 57, it was inevitable
that a taste for the florid should lead him to
something of the kind.   The wielder of the brush
was in all times induced by his implement to make
flourishes (55), in which the carver had much
less temptation to indulge.   The sloping or " italic "
letter (27) is, on the face of it, the product of the pen.

We find, then, that the implement employed,
stylus, reed-pen, brush, or whatever it may have
been, goes far to account for the character of
ancient lettering.   So soon as the writer ceased
to be satisfied with mere scratching or blunt
indentation, and took to the use of the chisel, he
felt the need of a square cross-cut to end the
stroke of his letter.   If that was broad, there was
no occasion for the cut to go beyond the width of
the stroke itself.   If it was narrow, the easier
thing to do was to anticipate the danger of over-
shooting the mark, and frankly extend the end
cut.   This method of finishing off the broad line

by a projecting cross-line is technically called truncation, though literally that only means cutting off. Slight but appreciable difference in character results from the angle at which the strokes are truncated or cut off.

In working with a pen, this difficulty of ending the stroke occurs only in the case of very bold lettering. In small writing the strokes naturally

a b c d e f g h i k l m n o p q r ſ s t u x y z

27. ROMAN ITALICS.

take pen-shape. They start square and gradually diminish, or *vice versâ*, or they thicken in the middle, according to the pressure of the pen, which it is difficult to keep quite equal from end to end of the stroke.

It should be observed that the pressure is not naturally in the middle of the stroke, but at one end; the penman does not naturally get the symmetrical Roman O, but the Gothic O (71).

That is the pen-born shape. The even-sided O was, if not easier to cut in stone, at least as easy ; there was nothing to prevent symmetry, which was accordingly the rule in sculpture. It is rather futile to aim at that kind of thing with a pen ; much better let the pen have its way ; and its way is otherwise (129, etc.). We get so much more out of our tools by going with them, that it is rather stupid to strive against them.

In very bold writing, even with a pen, the necessity for truncating the thick strokes occurs. You cannot easily, with one stroke of the pen, make a thick line which begins and ends square. It wants trimming ; and the easiest way to trim it is by means of a fine cross-stroke extending beyond its width. This cross-stroke ┳ helps to preserve and to accentuate the regularity of the *line* of lettering, for which a writer worth the name naturally has a care. The broad stroke being rather loaded with ink, the fine cross-stroke is inclined, in crossing it, to drag a little of the ink with it, rounding one angle of it. The obvious way of rectifying that is to round the opposite angle also—and so we have the familiar finish ┳, which is equivalent to the " spur " of the chiseller mentioned just now (100).

The angle at which the cross-line joins the stroke may be softened until it disappears, and the stroke appears to be curved on either side— " dilates," to use another accepted term, at the

ends. Historically, we arrive at that in Lombardic
and other writing as early as the 8th century (34).

Anticipating this dilation, the penman eventually
made strokes in which the elementary straight line
altogether disappears (54). Further elaborating,
he arrived at the rather sudden swelling of the
curved back of the letter, familiar in work of the
13th century and later (51, 52). With the forking
of the terminations, and the breaking of the out-
line in various ways (20), we arrive at fantastic
variation to which there is no conceivable end (46,
47, 51, 52, 74). Few examples, therefore, of the
elaborate ornamentation of lettering are here illus-
trated (60, 73, 93, etc.), preference having been
given to alphabets in which the ornamental design
is in the construction of the letters themselves.

With the use of thick and thin strokes comes a
difficulty. Which shall be thick, and which thin ?
The scribes were a long while making up their
minds on that point, and they contrived some very
awkward combinations (33). The solution we have
at last come to is probably the best that could be
found. We need scarcely bother ourselves about
trying to improve upon modern practice in that
respect ; it has been a case of the survival of the
fittest.

Out of the use of thick and thin strokes arises
the necessity for graduated strokes, there being no
other way of treating the *curved* lines intermediate
between the two. Then, if the thick strokes are

D

truncated, the thin lines appear to want corresponding accentuation at the ends; and so the "serif" runs all through the alphabet (80, 100, etc.).

The further influence of the writing tool upon the form of the letter is illustrated in various Alphabets, and particular reference to it is made in the descriptive list of illustrations. A number of these Alphabets have been deliberately designed with a view to execution in a specific material.

With regard, now, to Numerals. Until the 15th century, the letters M, D, C, L, X, V, and I were in general use to express numbers.

The Arabic numerals, as they are called, found their way into Europe some time during the 12th century, but did not come into general use before the 15th, nor indeed much before the introduction of printing, which diffused the knowledge of them. Their adoption in England was more tardy than on the continent, the beginning of the 17th century being given as the date of their universal acceptance here. The numerals, as we know them, or even as they were written in the 15th century, do not bear any marked resemblance to the genuine Arabic; numbers 1 and 9, and the all-important cypher, 0, are the only Eastern figures which seem to claim direct oriental ancestry.

The figures of the 15th century are not always at first sight very easily legible; the 7, for example (150), presents anything but a familiar appearance, but upon examination that inverted V proves

to be really an equal-limbed 7 placed (as it would naturally fall) so as to rest upon its two ends : it is not the figure that is changed, but its position. Much more puzzling is the early form of 4 (150, 151, 152), a loop with crossed ends upon which it stands. The popular explanation of the figure as "half an eight," is anything but convincing, and it appears to have no Eastern prototype. There is a 17th-century version of it, however, in the Franciskaner Kirche, at Rothenburg (165), which, had it been of earlier date, might have been accepted as a satisfactory explanation. There the loop has a square end, and the figure rests, not upon its two loose ends, but partly on its point. Imagine this figure standing upright, one point facing the left, and it is seen to be a 4 of quite ordinary shape. This may not be the genesis of the form ; but, if not, it is ingeniously imagined by the 17th-century mason.

Writers have from the first made use of contractions, the ready writer in order to save time and trouble, the caligrapher, sculptor, and artist generally, in order to perfect the appearance of his handiwork, and, in many cases, to make it fit the space with which he has to deal. The ends of art are not satisfied by merely compressing the letters, or reducing them to a scale which will enable the writer to bring them all into a given line (101). We, in our disregard of all but what we call practicality, have abandoned the practice of contraction, except in the case of diphthongs, and in

the exceptional instance of the word "et." The "amperzand," as printers call it (143, 149), still lingers in his founts of type, and is used even more habitually by the ordinary penman of to-day.

To what does all this investigation of the alphabet lead? It is of no use trying to evolve brand-new alphabets out of our inner consciousness. No one would understand us, and we want to be read. Originality is what we all desire; but it is scarcely the thing to seek consciously, least of all in lettering; it comes of its own accord if ever it comes. We are original or we are not.

While the alphabet is alive there will be changes in it, but they must inevitably be gradual; we can only creep on to new forms. Practically, what we have to do is to take an alphabet and modify it according to our wants or inclinations, without, as a rule, interfering much with its legibility. A man may, if he knows what he is about, make it more legible, as well as in other ways bettering it. But to do that intelligently, he should know something of the descent of the lettering on which he founds himself. That is why it has been thought worth while to discuss the subject at such length here.

An important consideration in the design of an alphabet—if design be not too pretentious a word to use in speaking of what can scarcely be much more than a variation upon orthodox forms—is

that the letters should be systematically treated. They are more likely to be all of one family if we derive them from one source. But there is no reason why we should not cross the breed in lettering, if thereby we can improve the stock. An alphabet, however, should not *look* hybrid. The artist is free to do what he can ; but the test of success is that his creation should look as if it must be so, and could not have been otherwise.

Why, it is asked, should any one trouble himself about hand-drawn lettering, when he has ready to his use type, which is so much truer and more perfect ? Truer, perhaps, it may be, in the sense of being more mathematically exact, but it is not necessarily so truly uniform in effect ; for the un-yielding letters of the type-founder come together as best they may, and if they come awkwardly he can't help it. The writer can, and indeed he should.

There is no denying that many an artist who ventures to introduce lettering into his design, does it ill, does it so carelessly, or is so easily satisfied with very indifferent penmanship, that of the two evils hard and fast letterpress would have been the lesser. None the less true is it that an artist who has been at the pains to learn to write, can, if he aim at what pen or brush will do, and refrain from entering into foolish and in-effectual rivalry with the printing press, do what that cannot do, and do better.

Looking at an early printed book, you are

astonished, each time afresh, at the beauty of the page. But if you go from that straight to a fine manuscript, you realize that, after all, printing, even such printing as was done by the great printers, is a makeshift. It is a makeshift we have to put up with, and we may as well make the best of it ; merely petulant complaint is childish ; but when occasion does occur, let us have the real thing, and don't let us be persuaded by readers so greedy of print as to have lost all appetite for beautiful writing, that there is no flavour or artistic savour in it. It is not good manuscript, but their spoilt palate, which is at fault.

Having perfected machinery, we are doing our best to make ourselves into machines. Until that happens—which God forbid !—man's hand is still the best, in art at all events ; and were it not the best, it would still have the charm of character, that individual quality for which a public brought up exclusively on printed type has no relish. Print, with its mechanical smoothness and precision, has gone far to distort the modern ideal of lettering, just as photography, with its literalness, has degraded the ideal of art. There are people who resent as a sort of impertinence anything in lettering which the printing press cannot do. They are ready to take offence at whatever is unfamiliar. Really the impertinence is in a makeshift thing like type usurping any kind of authority in a matter quite beyond its scope.

The great difference between old lettering and new is that in days before type-founding the scribe was free to play variations on the well-known alphabetical air, whereas our print is monotonous as the tune of a barrel organ.

Pedants are never happy until everything is fixed. But nothing is fixed until it is dead. Life is in movement. Philosophy has long since given up the search for perpetual motion, but that is the secret of it—life ; and that is the evidence and sign of life—motion. The question is : Are we alive ?

28. GREEK. FROM A STELE AT ATHENS. B.C. 394.
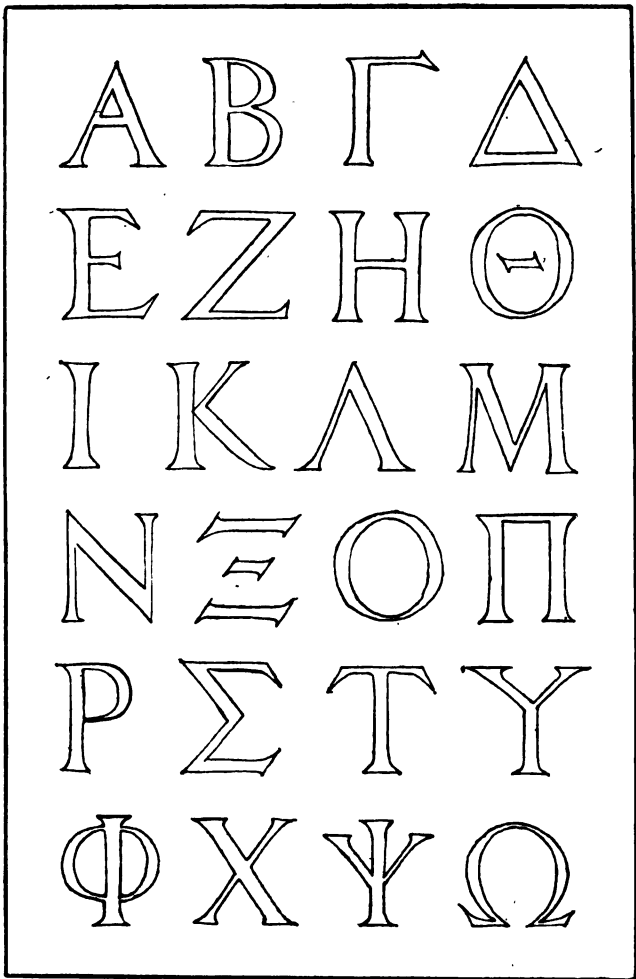
29. GREEK INITIALS, PRINTED AT BASEL. 16TH CENTURY.

AABCCDE
FCEFGHIL
MLMLMN
ANOPPPP
QRRSTRR
STVXVXY

30. ROMAN. FROM SCULPTURES IN THE BRITISH MUSEUM.
A.D. 150 TO 300.

31. ANGLO-SAXON? 6TH CENTURY.
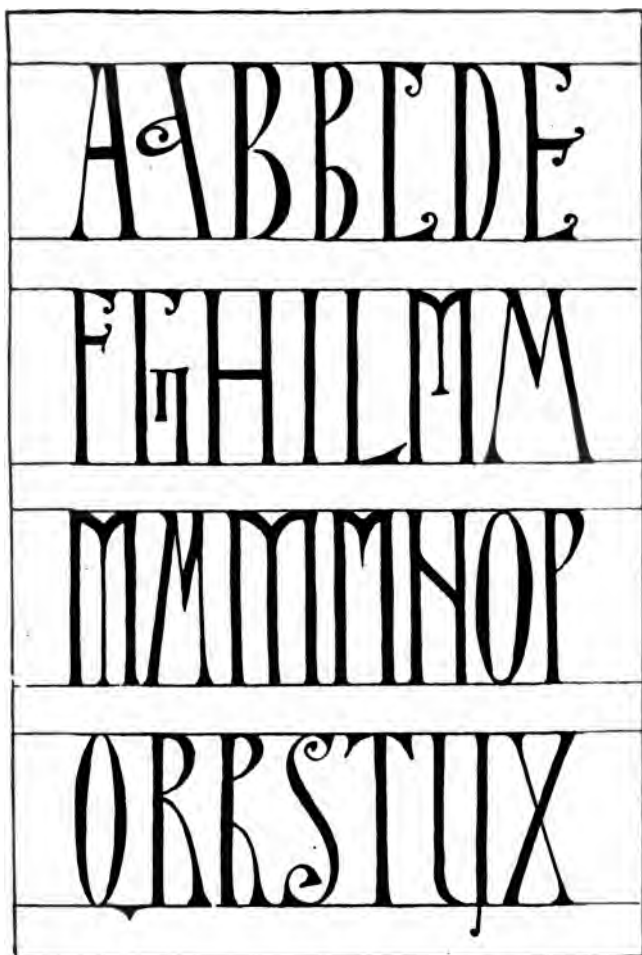
32. FROM A CODEX. 7TH OR 8TH CENTURY.

ABCCD
DDEEF
CCgHIJ
KLMNN
OPQqR
SST TU
VWXYZ

33. SAXON AND ANGLO-SAXON MSS.
7TH, 8TH, AND 9TH CENTURIES.
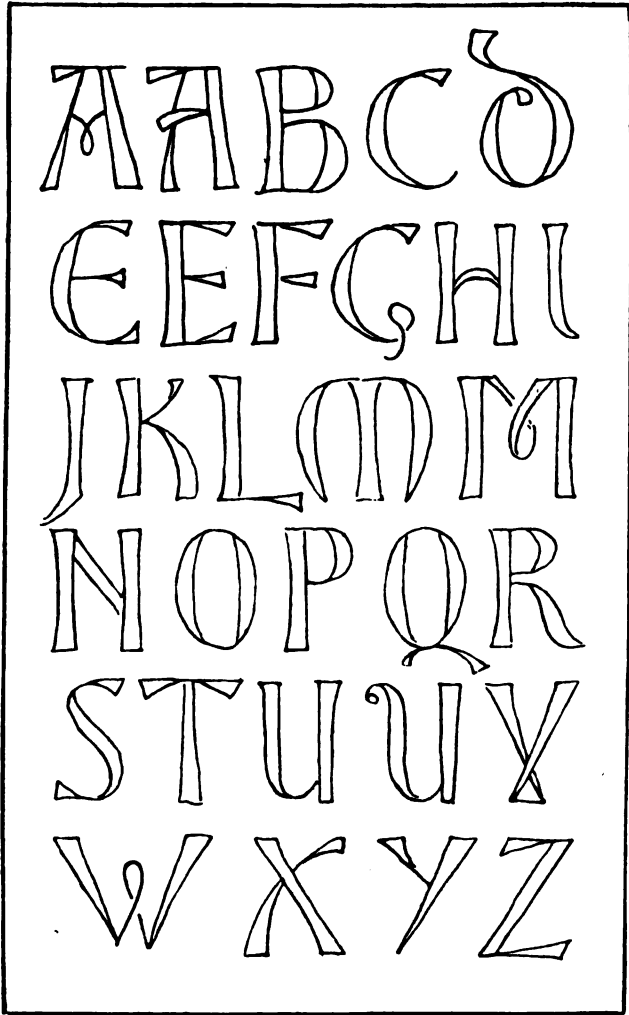
34. GALLICAN MS. 8TH CENTURY.

AAAAЬ
ꞀEEEEE
ҺꞀIKLⱮ
ИИꞂИOD
ꝒꝺꞂꞀꝚ

BOOK OF KELLS. 8TH CENTURY.

36. ANGLO-SAXON MSS.

8TH AND 9TH CENTURIES.

37. IRISH MS. 9TH CENTURY.

ABCꝹꞇOE

FÇbIJK

LMNOP

QRSTU

VWXYꝢ

38. MS. IOTH CENTURY.

39. FRENCH MS. 12TH CENTURY.

A A B B C
ᗞ E F G ƕ
I Ꭻ K L Ɫ
Ꞇ M ᴎ N O
P Ᵽ Q ꝵ R
S T Ꞇ U V
W X X Y Z

40. GERMAN MS. 12TH CENTURY.

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ᚢᛖᛖᛖᛖᛖ
ᚺᚱᛁᚲᛚᛗ
ᚾᚾᚺᚺᚾᛞ
ᛄᚠᛋᛏᛏᚢ

35. IRISH MS. FROM THE

BOOK OF KELLS. 8TH CENTURY.

36. ANGLO-SAXON MSS.
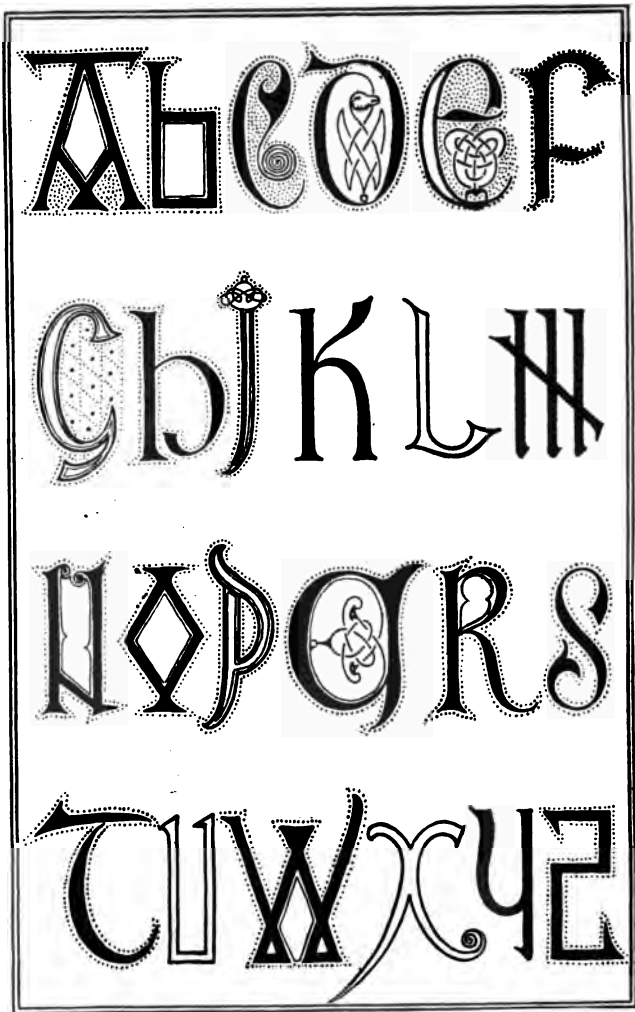
8TH AND 9TH CENTURIES.
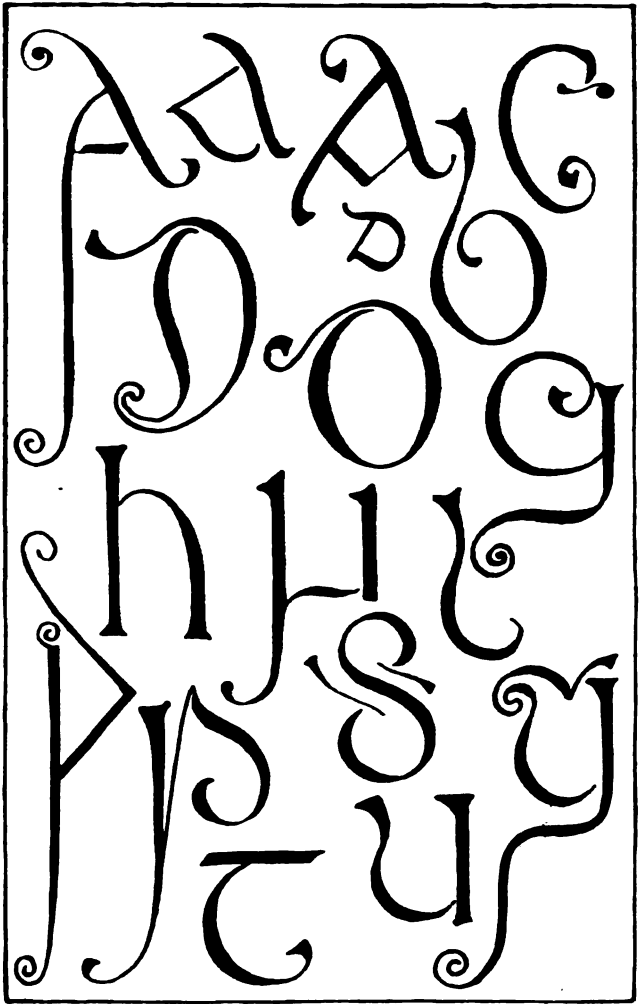
37. IRISH MS. 9TH CENTURY.

38. MS. 10TH CENTURY.

39. FRENCH MS. 12TH CENTURY.

AΛBBC
ẟEFGh
IJKLL
ƧMΠNO
PҒQ℟R
STℭUV
WΧΧYZ

40. GERMAN MS. 12TH CENTURY.

41. LE PUY. WOOD. ABOUT 12TH CENTURY.

42. MSS. 14TH CENTURY.

43. MS. 1420.
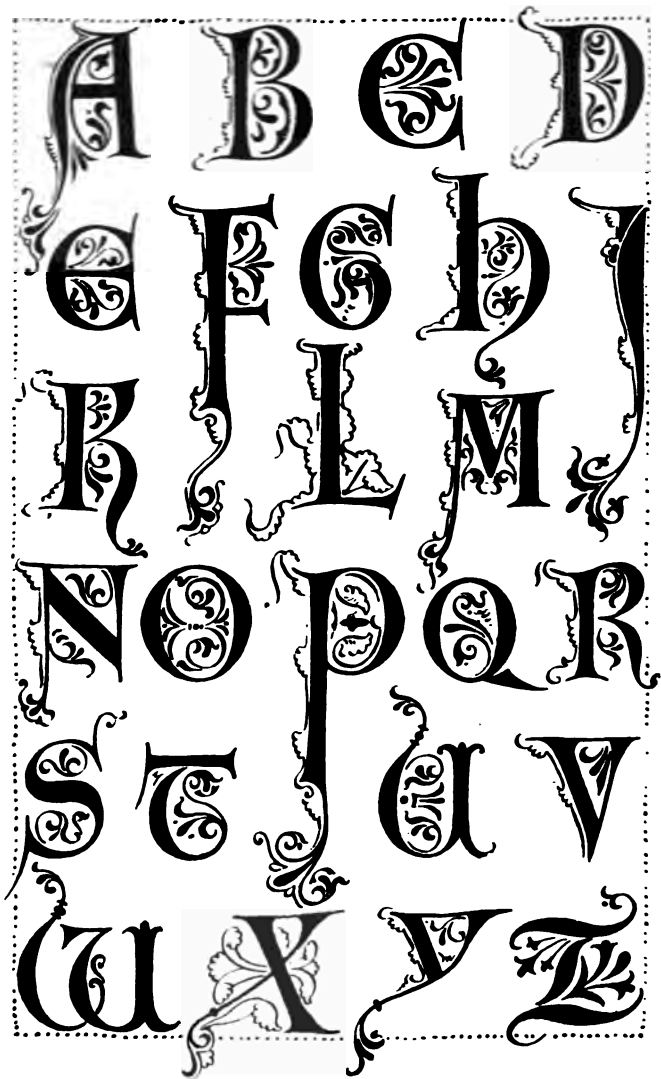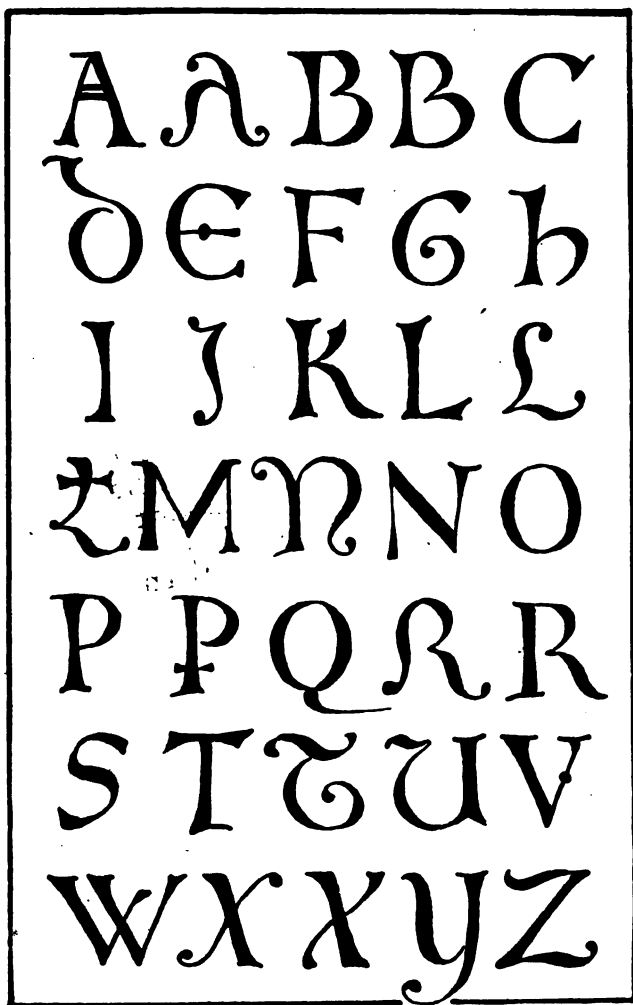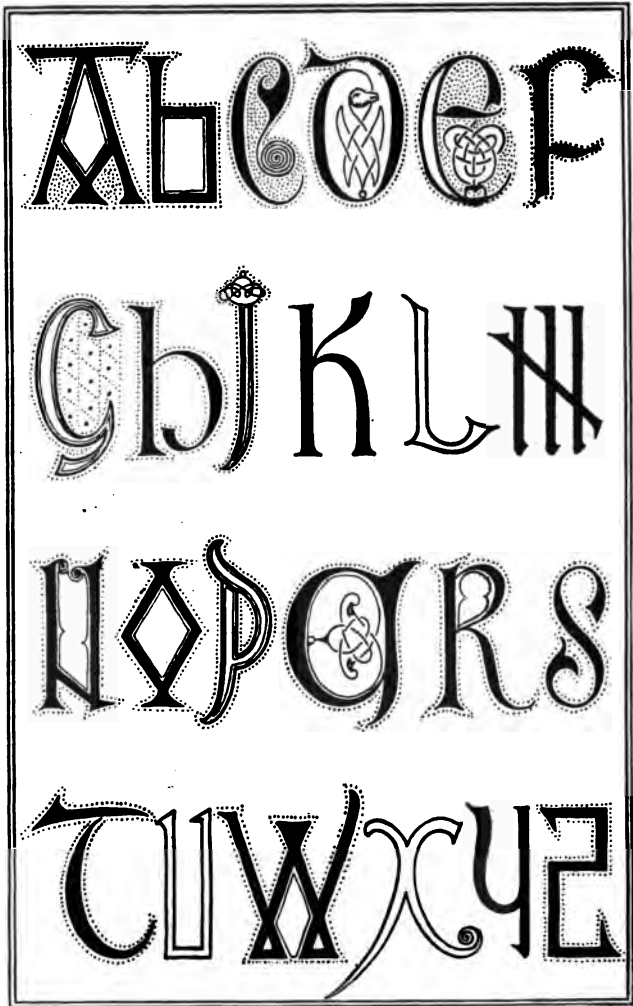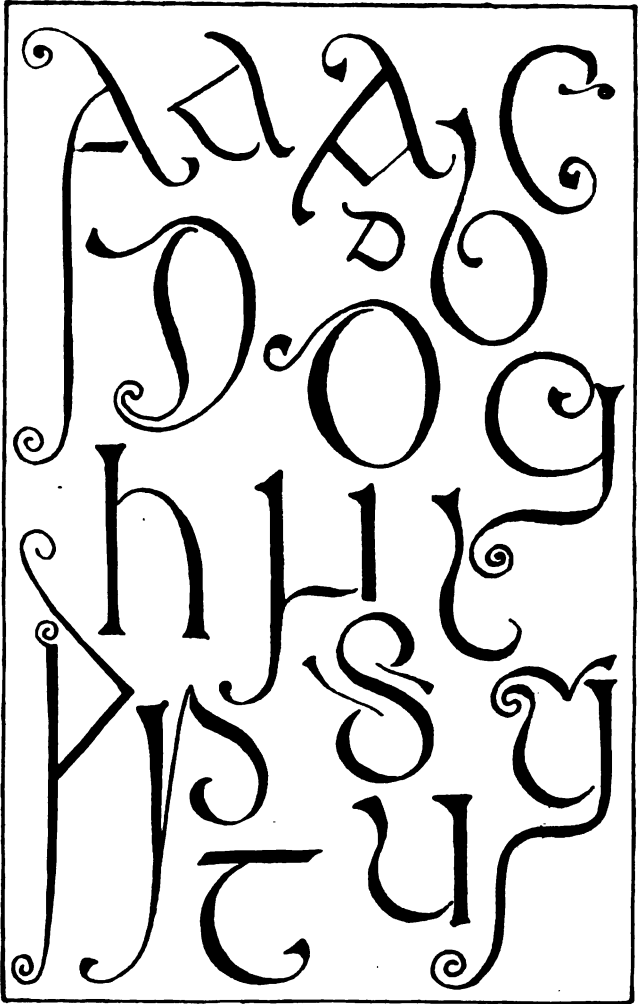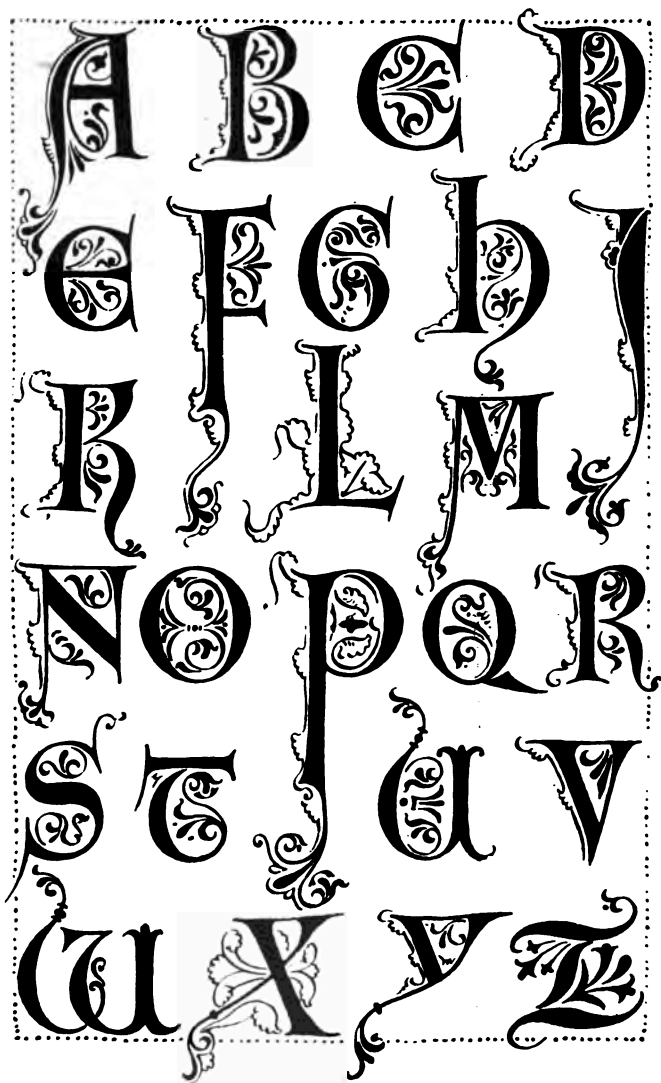
ABCDE
EFGHH
IJKLM
MNNOP
QRSTU
VWXYZ
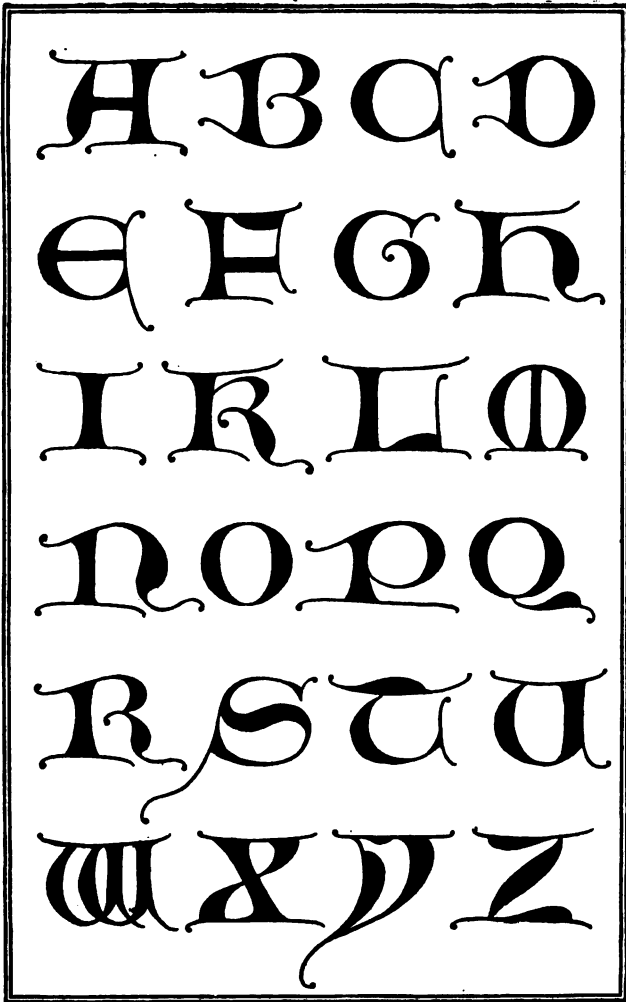
44. ITALIAN. J. VINYCOMB. 14TH CENTURY.
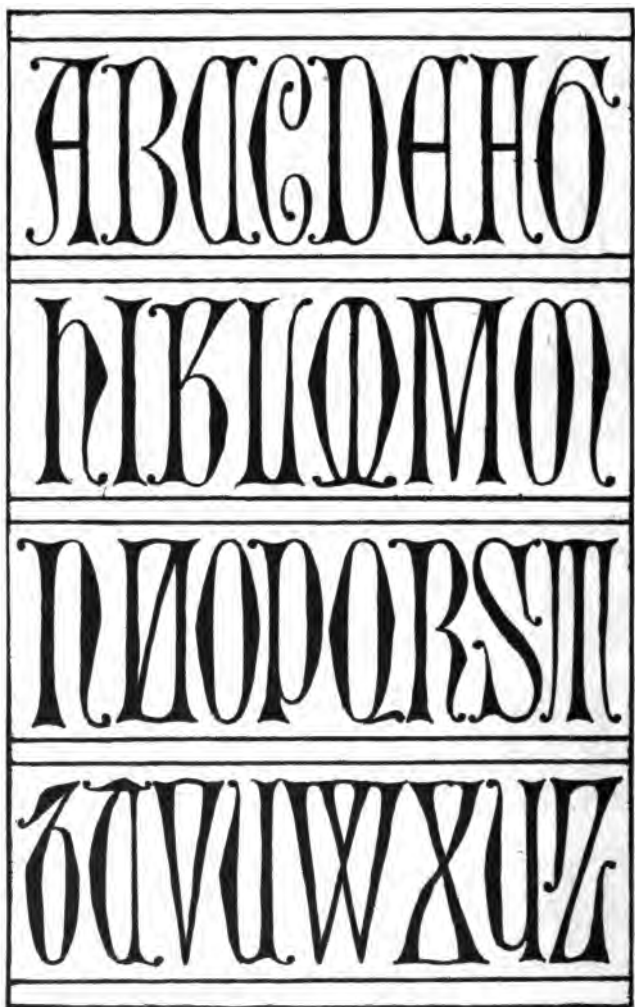
45. INCISED GOTHIC CAPITALS.　ABOUT 1350.

46. NORDHAUSEN. FROM A BRASS. 1395.

47. NORDHAUSEN. FROM A BRASS. 1397.

ABOUT 1400.

49. PRATO. INCISED AND FILLED WITH CEMENT. 1410.

50. WESTMINSTER ABBEY. STONE. ABOUT 1400.

51. GERMAN MSS. 15TH CENTURY.

52. GERMAN MSS. 1475.
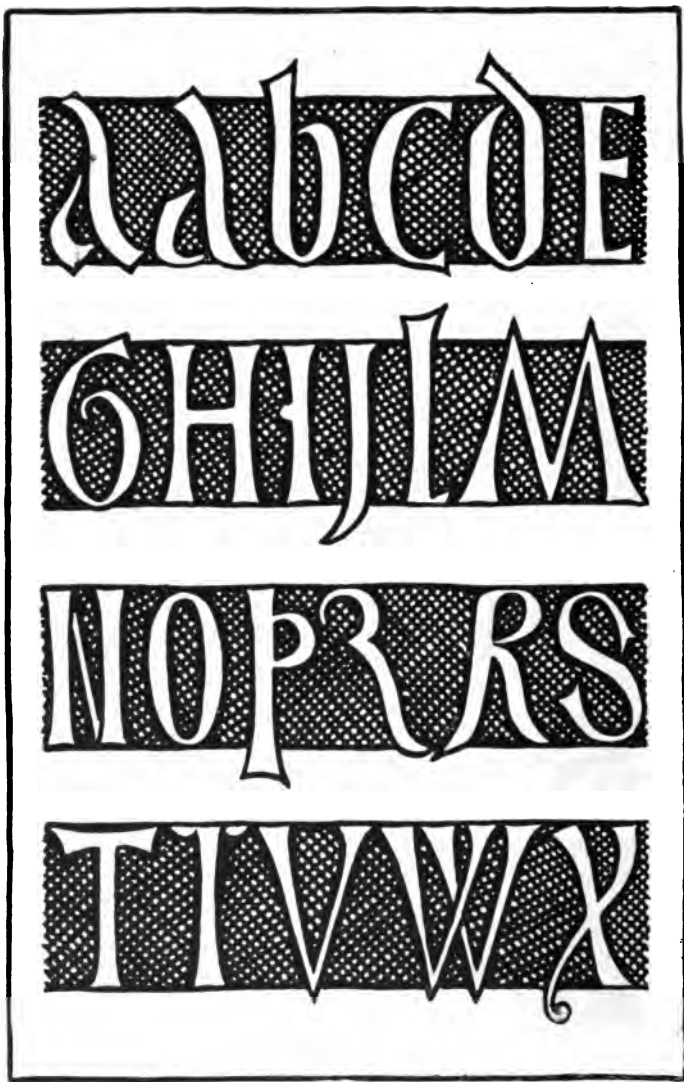
53. BAMBERG. FROM A BRASS. 1464.

54. MS. ABOUT 1475.
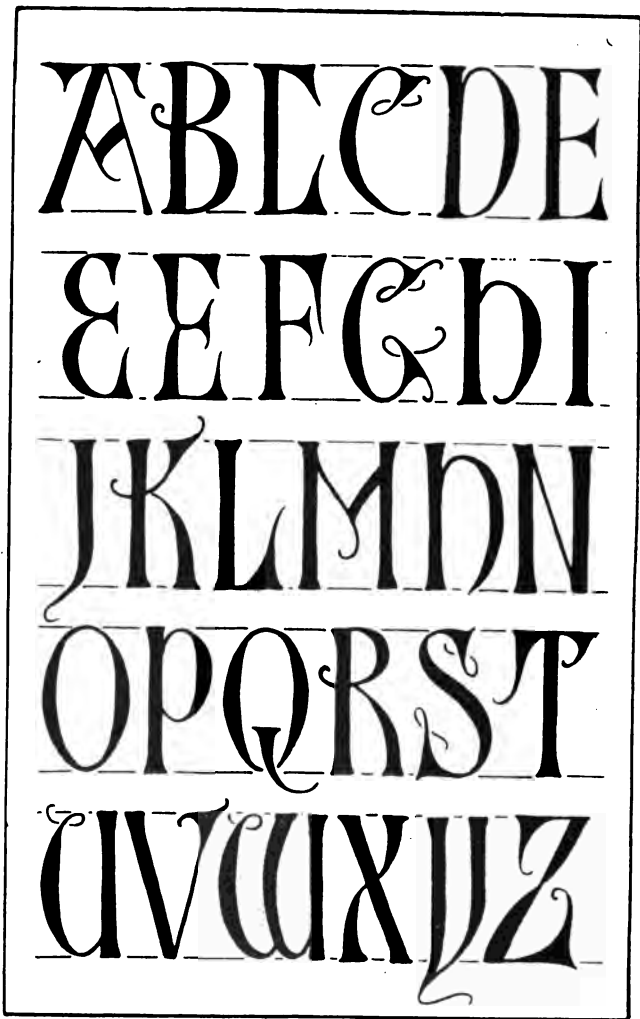
55. FROM A PICTURE-FRAME IN THE LOUVRE.   PAINTED.   1480.

ABCLΔEƐFG ƆHHIKLMNIᴅ OPRSTVWZ

56. MEISSEN. FROM A BRASS. 1500.

aabbbccдeeefg ghhijklmnnyor zsftuvvwxyz

57. FLEMISH. STONE. 16TH CENTURY.

abcdef ghiklm nopqrs tvwxyz
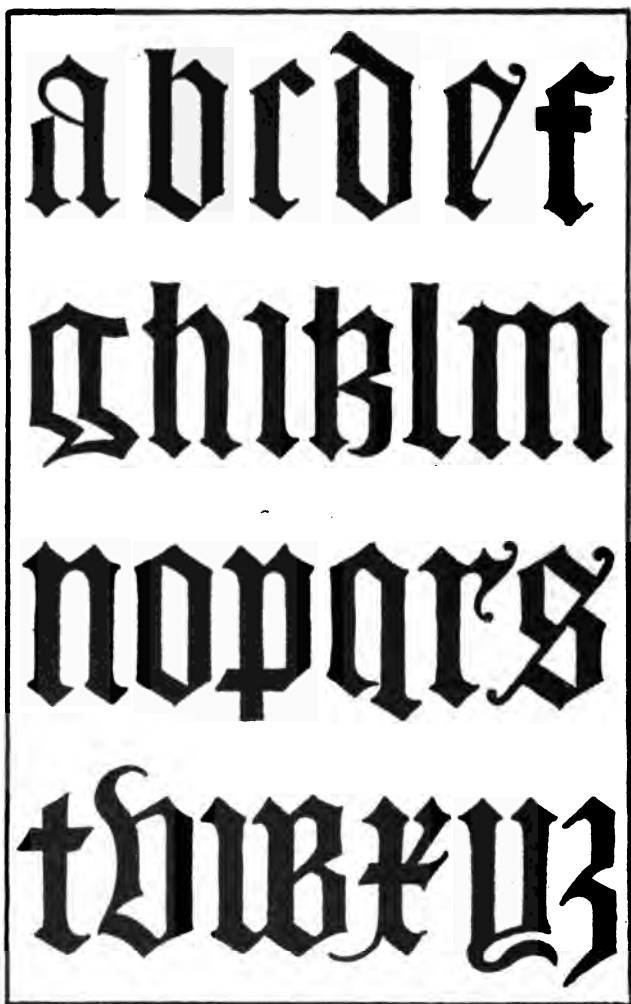
58. FROM A BRASS. END OF 15TH CENTURY.

59. FROM A BRASS. END OF 15TH CENTURY.

G
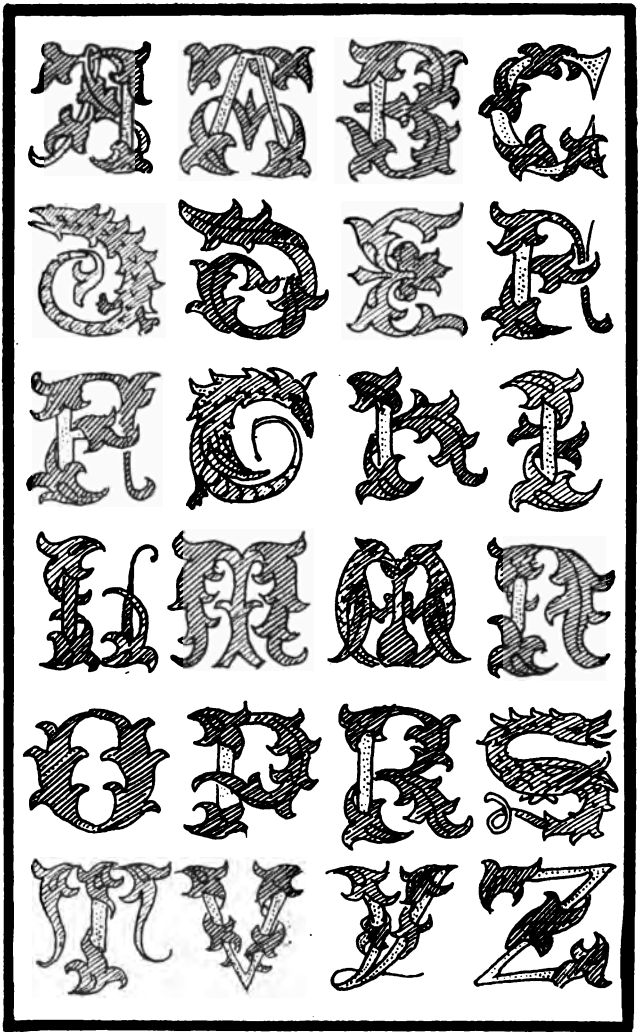
60. AUGSBURG. JOH. BOCCATIUS. 1473.

61. GOTHIC. 16TH CENTURY.

62. FROM A MANUSCRIPT

OF THE 16TH CENTURY.

63. ITALIAN. FROM A CORALE AT
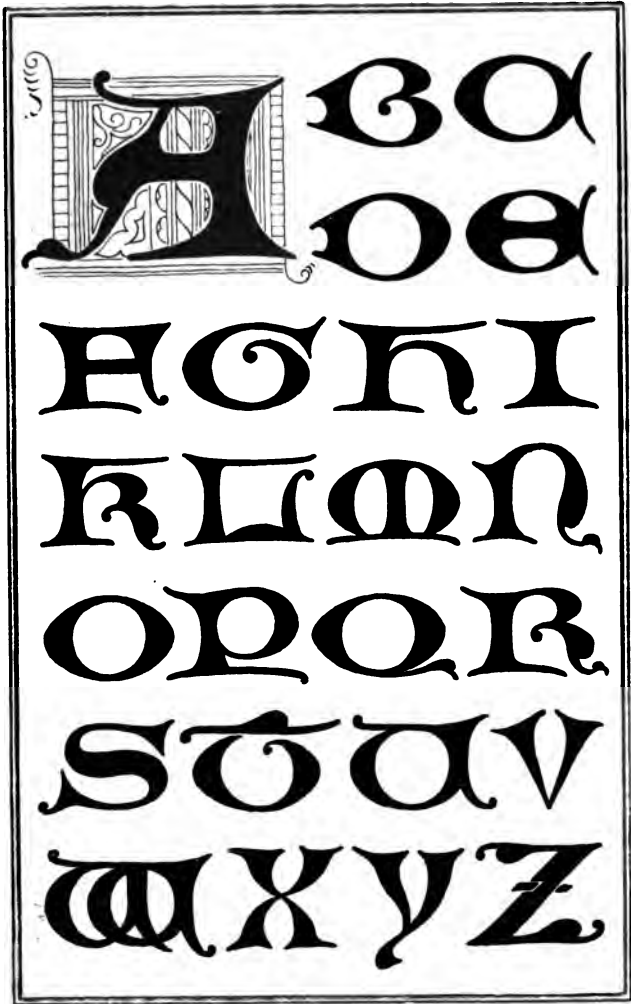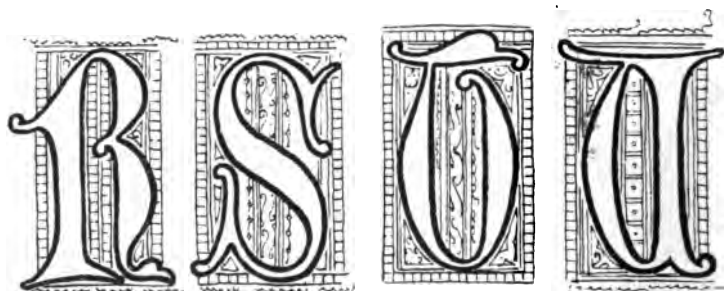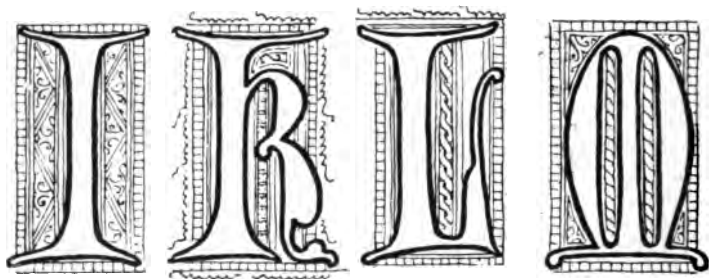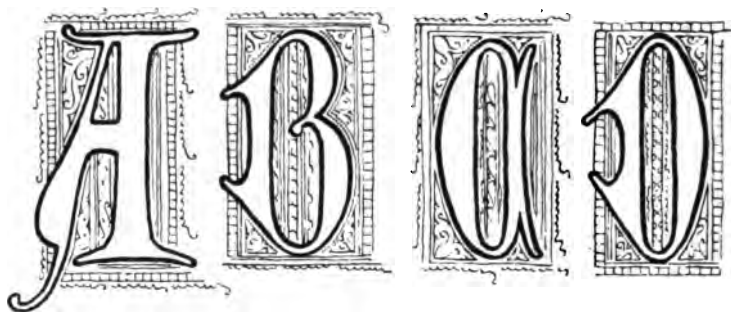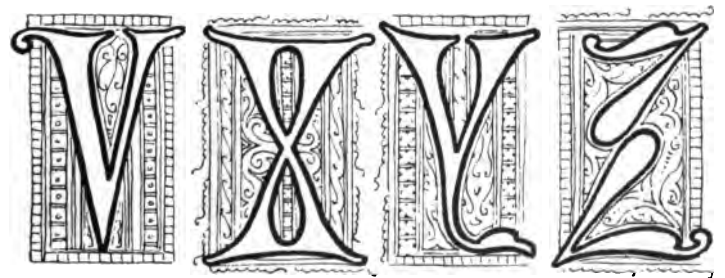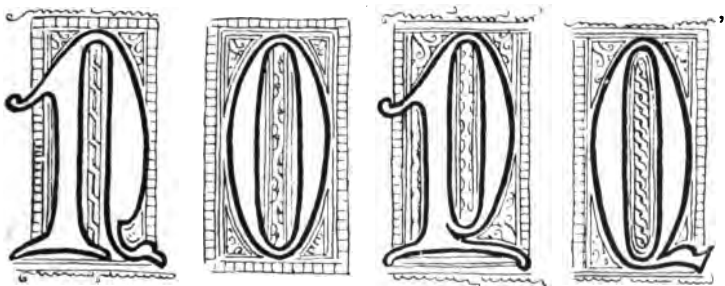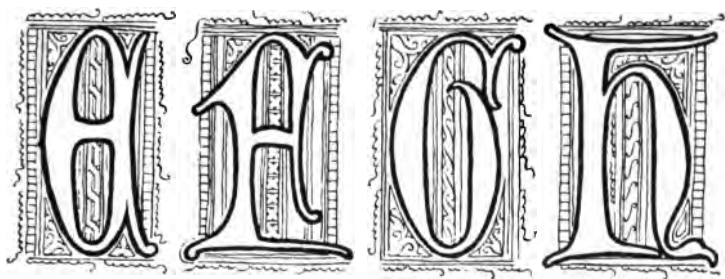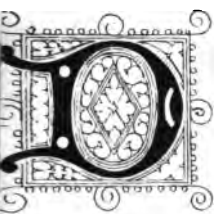
MONTE CASSINO. 16TH CENTURY.

D E F

K L M

Q R S

X Y Z
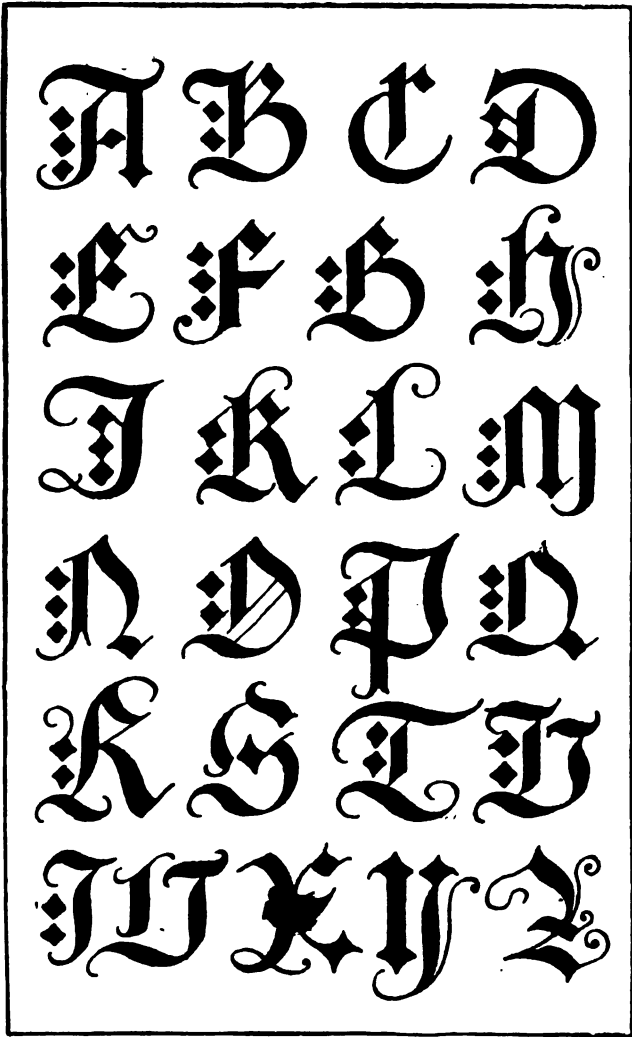
65. ALBRECHT DÜRER. 16TH CENTURY.

66. AFTER LUDOVICO CURIONE.   16TH CENTURY.

67. ALBRECHT DÜRER. 16TH CENTURY.
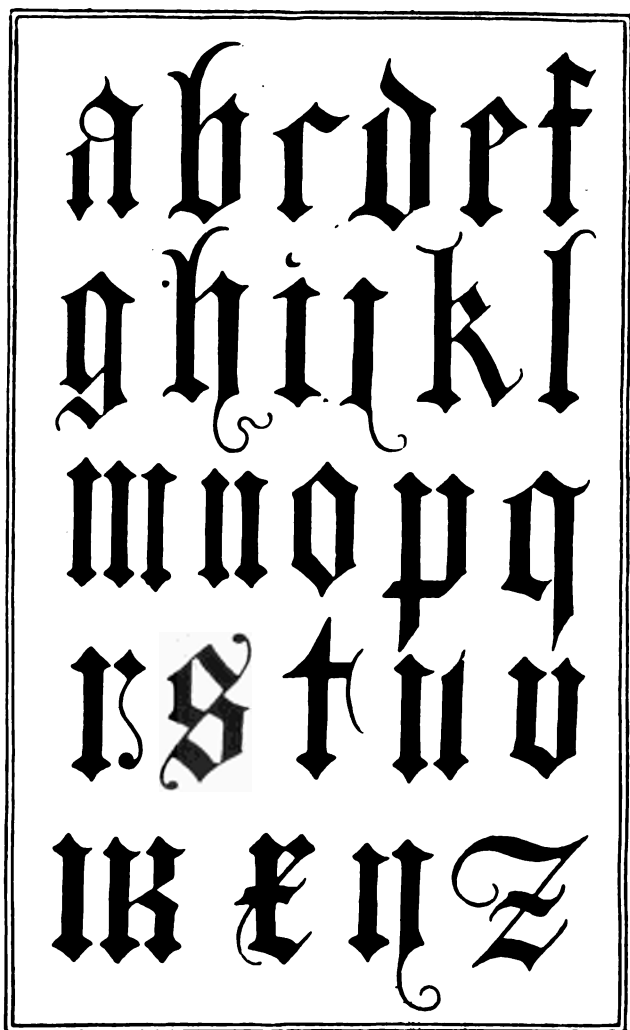
68. ITALIAN. VICENTINO. 16TH CENTURY.
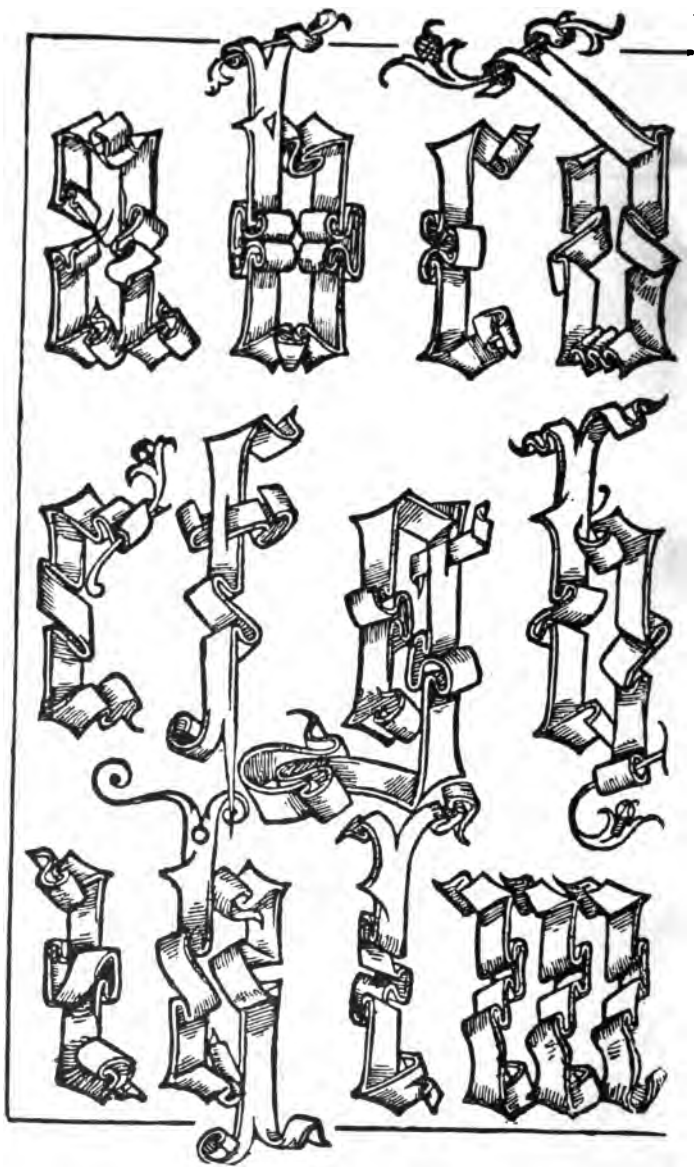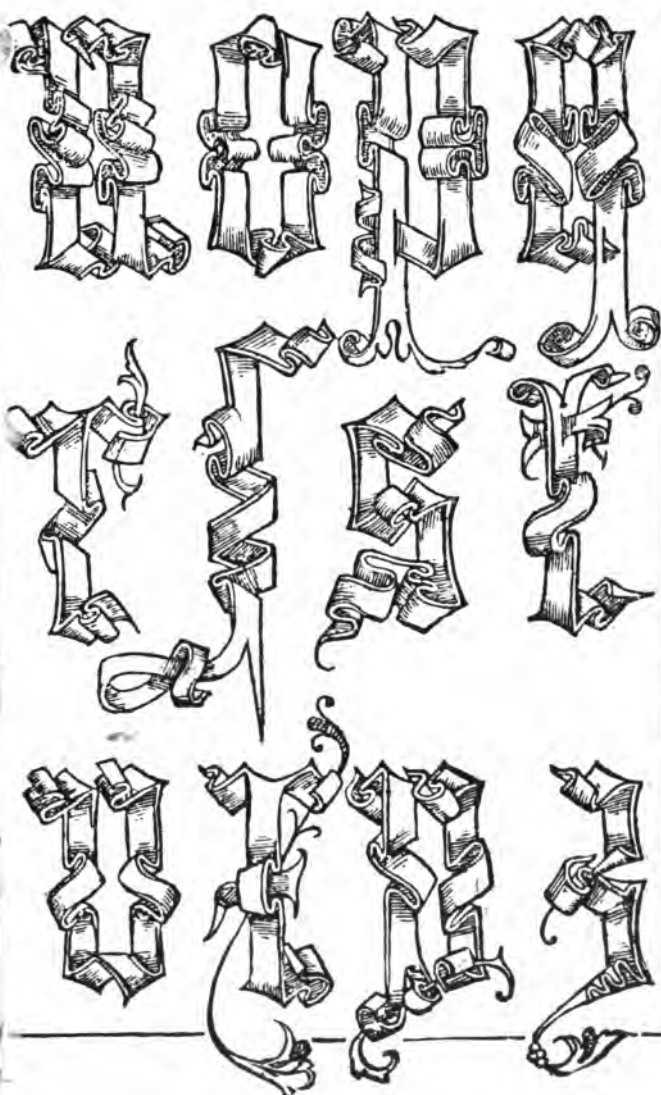
69. ITALIAN. AFTER VESPASIANO.

16TH CENTURY.

70. ITALIAN. LUDOVICO

VICENTINO. 16TH CENTURY.

II

abcdo
efgbik
lmnop
qrzfs
tuxyz

71. ITALIAN. VESPASIANO. 16TH CENTURY.

72. ITALIAN. PALATINO. 1566.

73. ITALIAN. LUDOVICO

VICENTINO. 16TH CENTURY.

74. ITALIAN.

G. F. CRESCI. 1570.

75. ITALIAN. G. F. CRESCI. 1570.
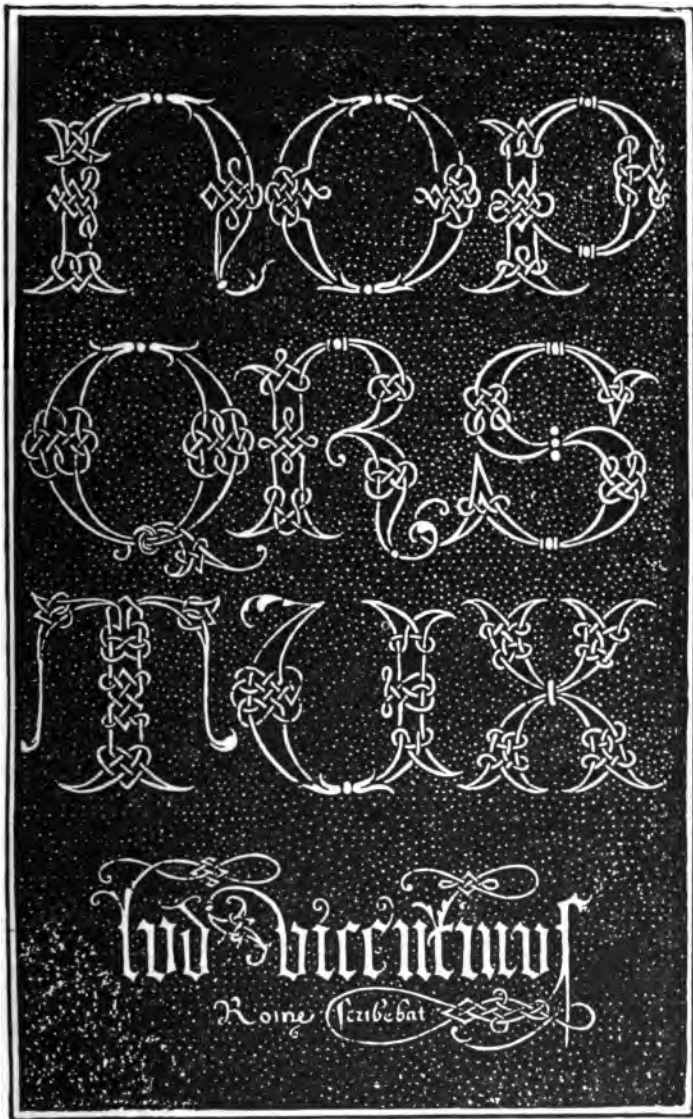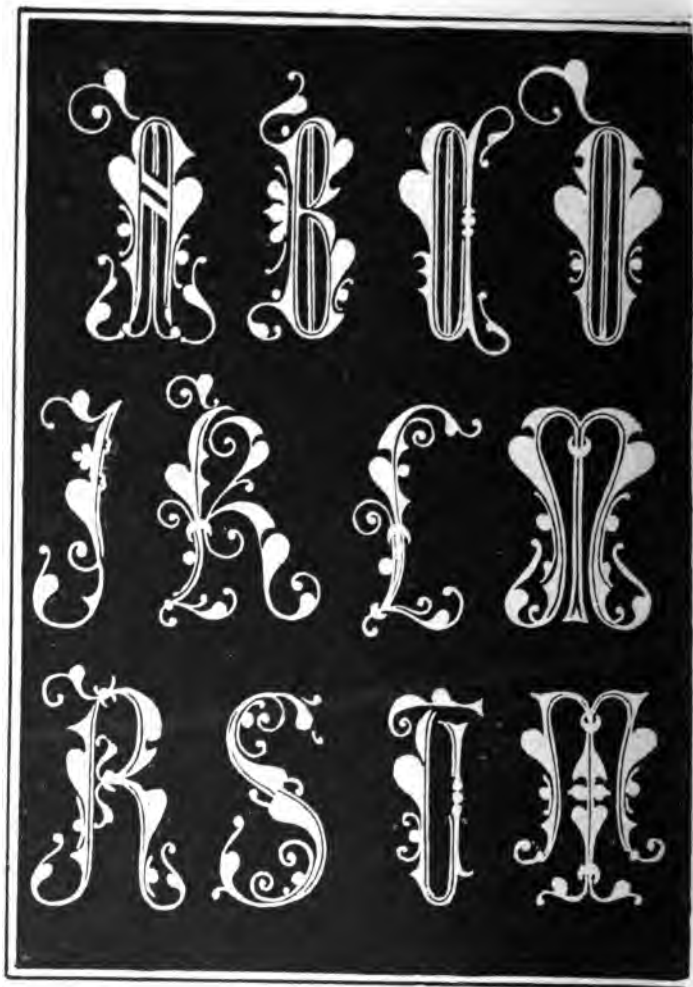
A a b c
d e f g h
i l m n o
p q r s t
u x y z

76. ITALIAN. G. F. CRESCI. 1570.

77. SPANISH. JUAN YCIAR. 16TH CENTURY.

78. PRINTED BOOKS. END OF 16TH CENTURY.

79. GERMAN. DANIEL

HOPFER. 1549.
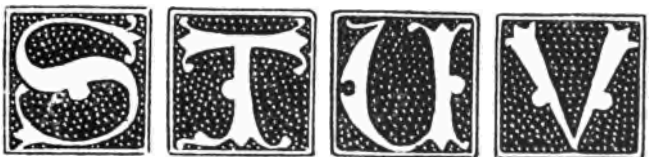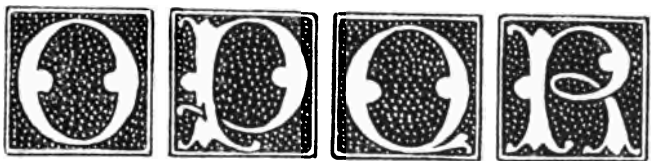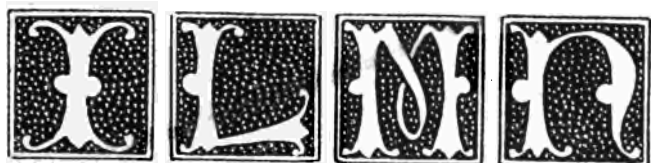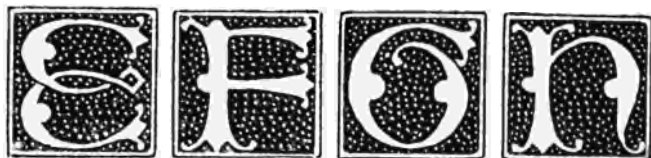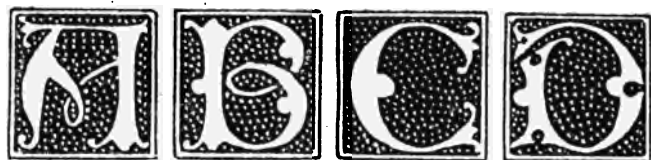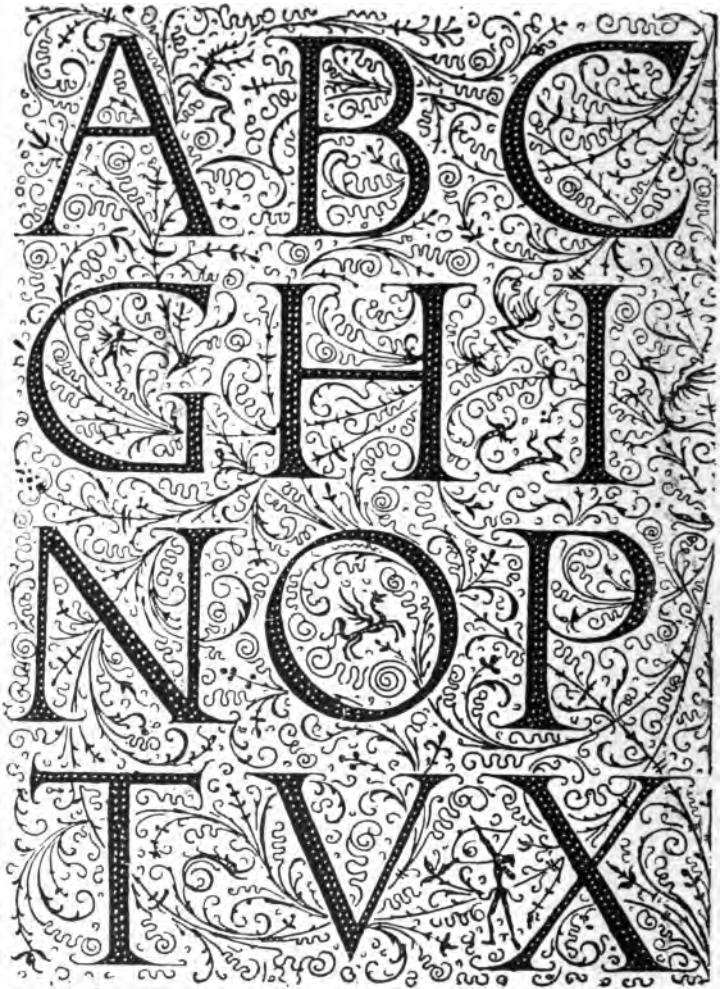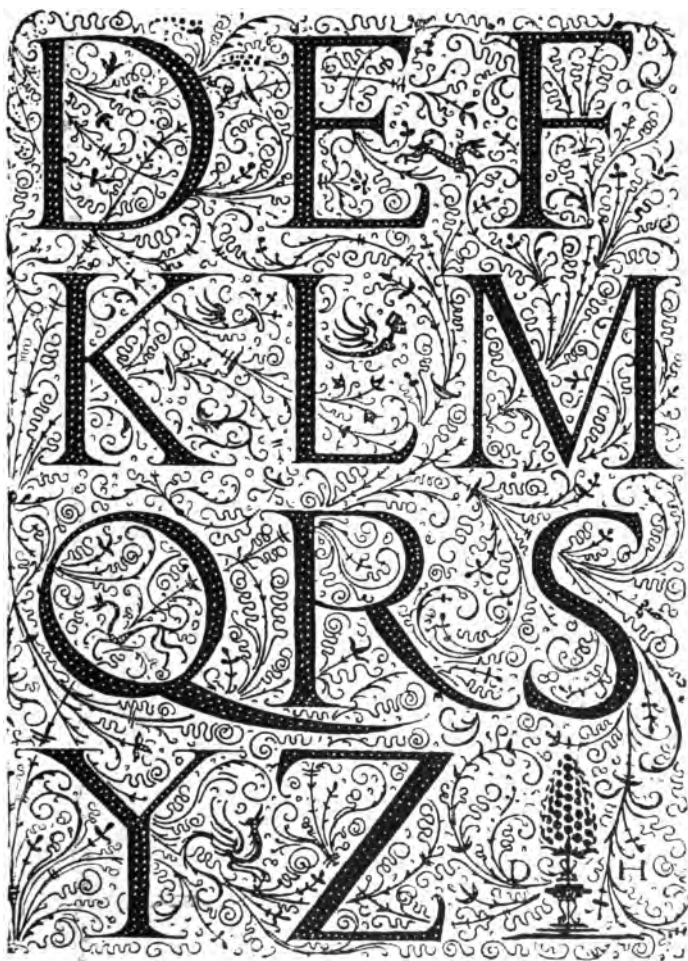
ABC
GHI
NOP
TVW

DEF
KLM
QRS
XYZ

16TH CENTURY.

81. BINGEN. STONE. 1576, 1598, 1618.

82. ITALICS. 17TH CENTURY.

ABCDEFGH
IKLMNOPQ
RSTVWXY
Z. &. abcdefg
hijklmnopqrstuw
xyz A⁰ Dm̄ 1665.

83. ENGLISH. WESTMINSTER ABBEY. STONE. 1665.

ABCDEFG
HIJKLMNM
NOPQQRR
STVWXYZ
abcdefghijklmn
opqrstvwxyz.
AnnoDom:1697

84. ENGLISH. CHIPPENHAM. INCISED. 1697.

ABCDE
FGHIJJ
KLMNO
PQRSTU
VWXYZ

85. GERMAN. PAINTED. 1727.

ABCDEF
GGHIJK
LMNOPQ
PRRSTU
VWXYY

86. GERMAN. PENWORK. J. H. TIEMROTH. 1738-48.
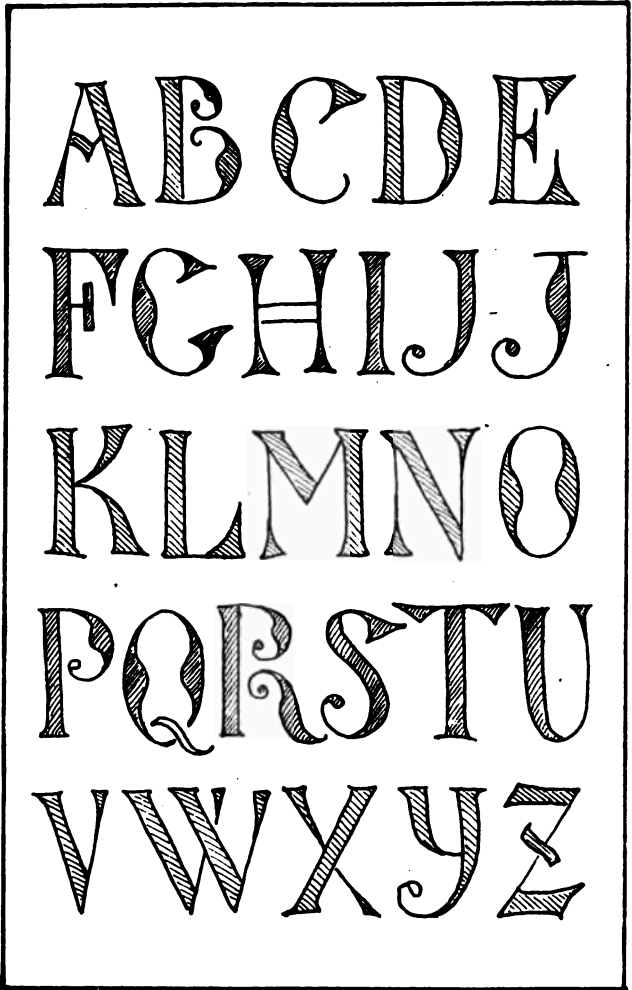
abccde
fghijlm
mmnop
pqrrſſst
stuvx

89. WÜRZBURG. SLATE. 1617.

abcde
efgghi
jlmnop
qrrstf
uvvxz
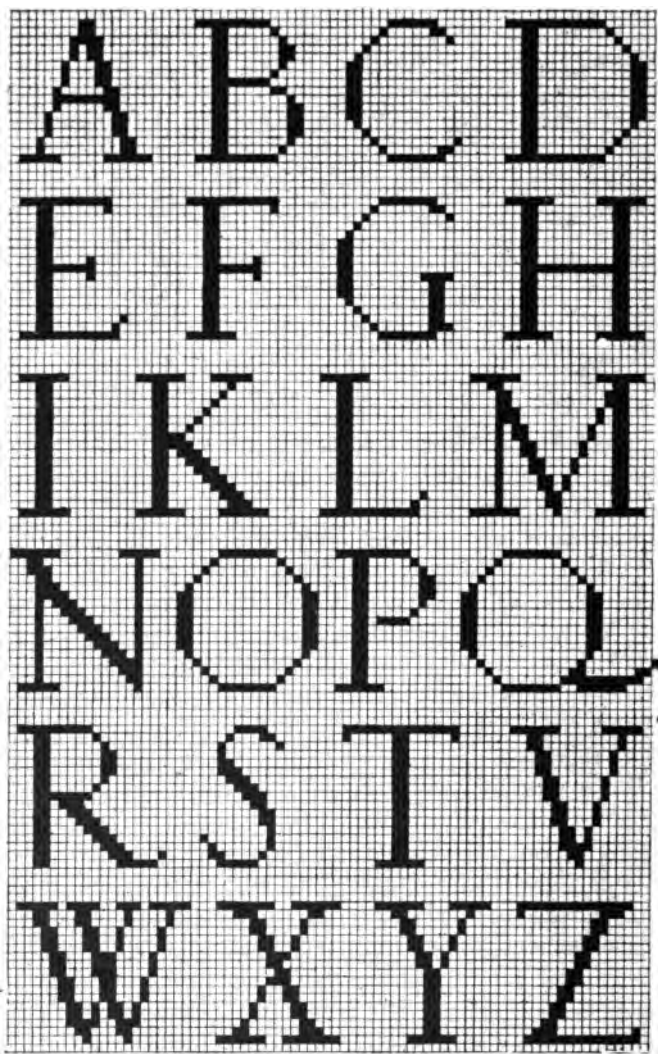
90. WÜRZBURG. SLATE. 1784.

91. FROM THE LACE-BOOK OF GIOVANNI OSTAUS. 1590.

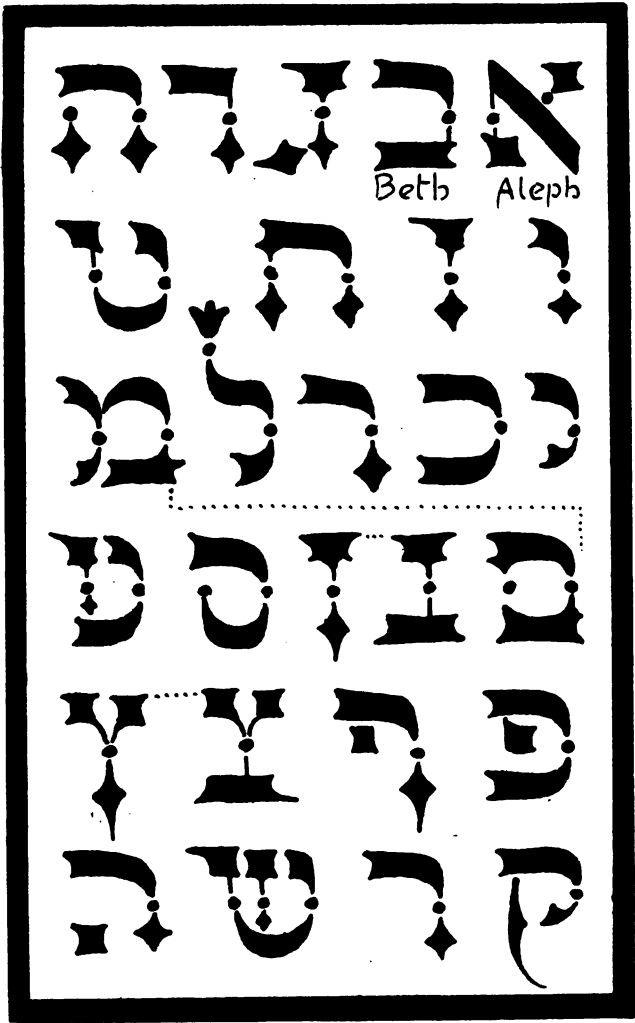92. ITALIAN MS. 17TH CENTURY.

91. FROM THE LACE-BOOK OF GIOVANNI OSTAUS. 1590.

92. ITALIAN MS. 17TH CENTURY.

Aleph Vise Gimel Dalet

Hy Vav Zayin Ches Tes

Yod Chaph Chaph-final Lamed Mem

final Mem Noon final-Noon Samech Nga yin

Phy final-Phy Tsaddi final Tsaddi

Koof Raish Sheen Sav.
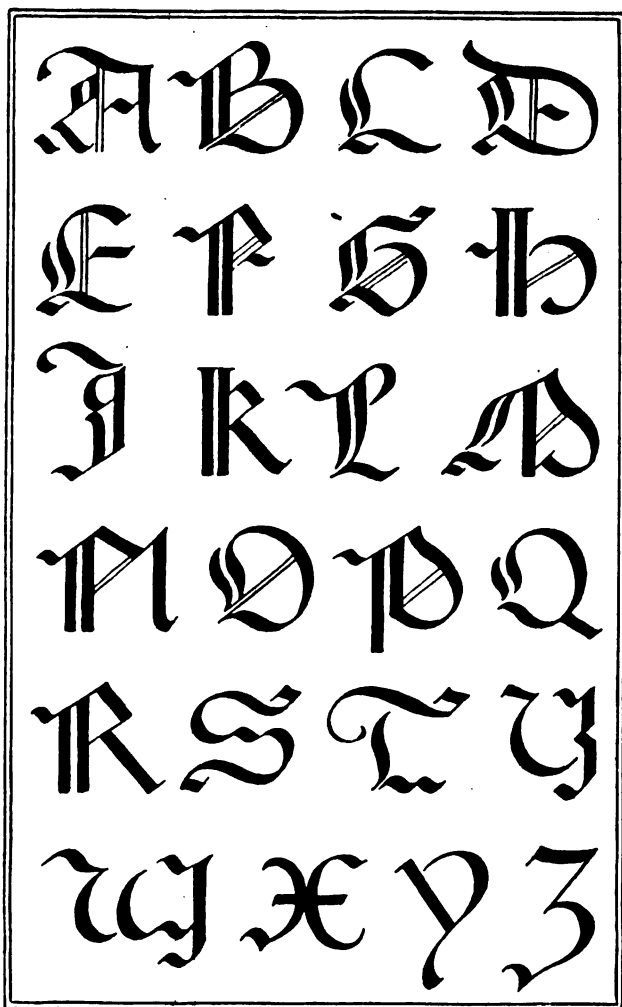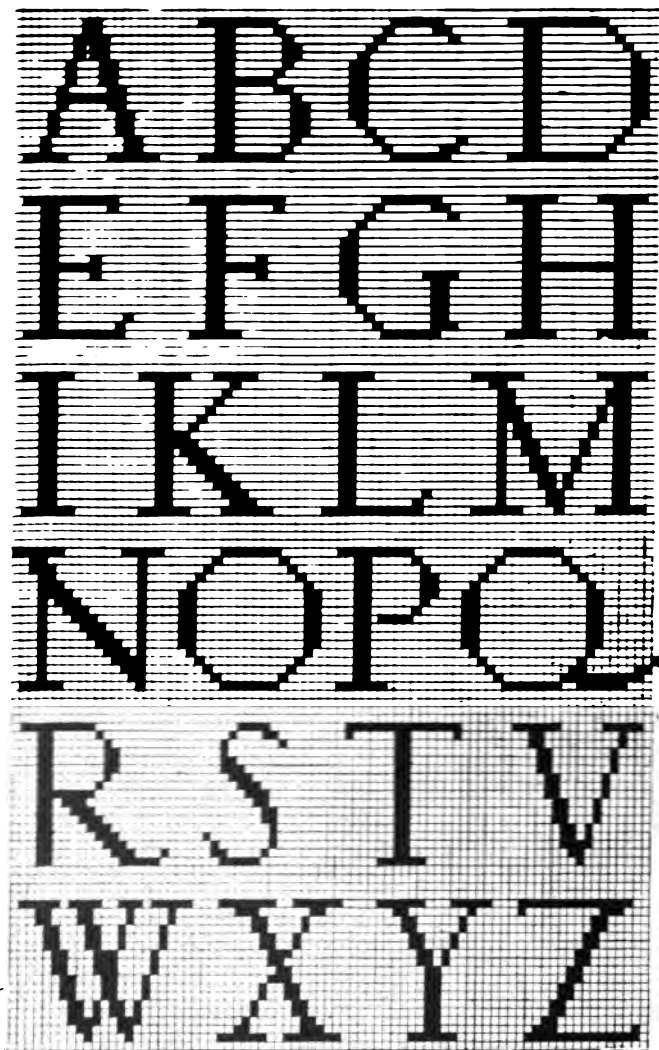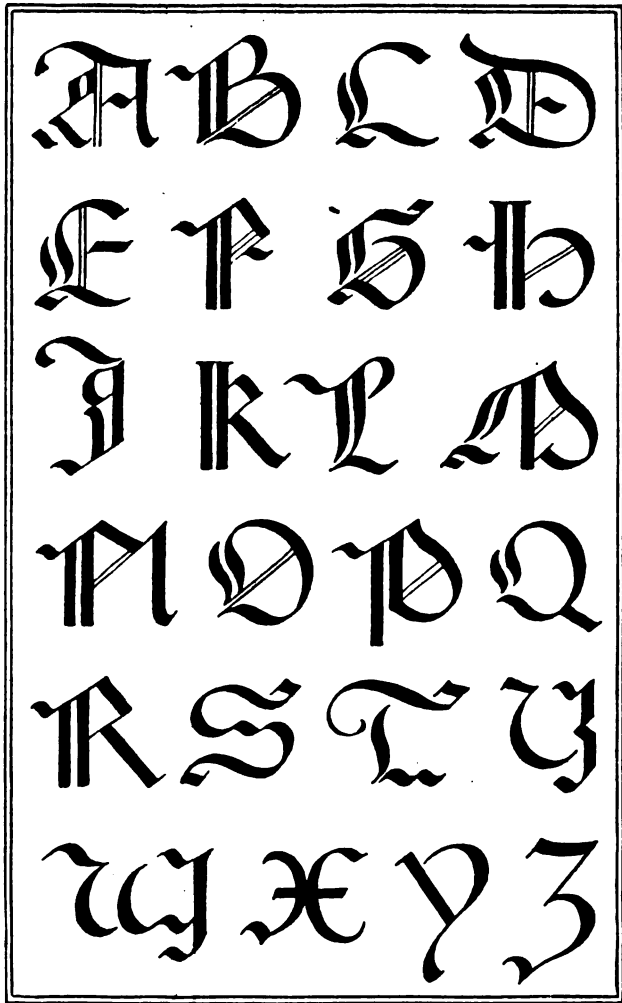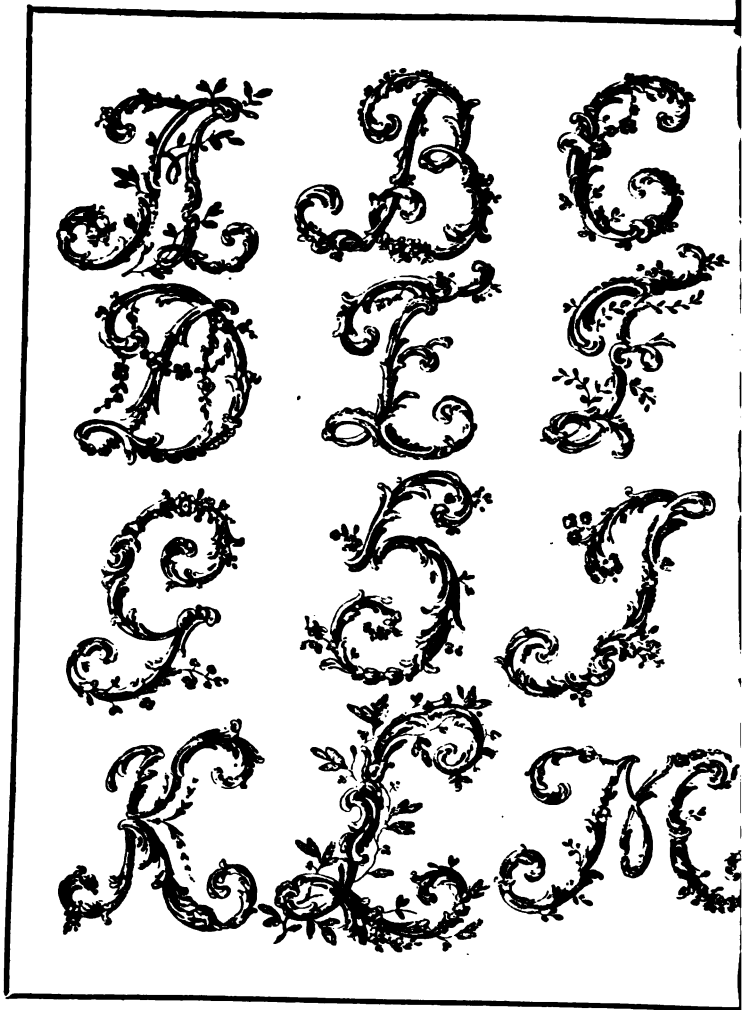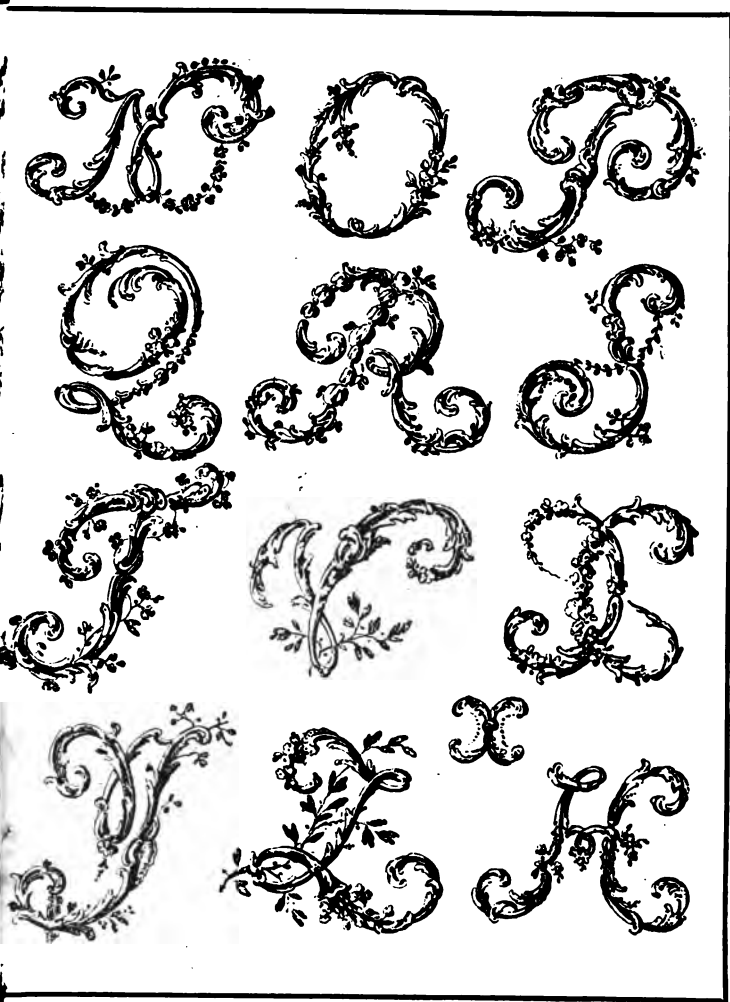
96. HEBREW ALPHABET.

97. HEBREW ALPHABET. BY SYLVESTRE.

ABCDEFG
HIJKLMN
OPQRSTU
VWXYZ&
12345
67890

98. CASLON TYPE.

abcdefghijkl
mnopqrstuv
wxyz*ABCD*
EFGHIJKL
MNOPQRS
TUVWXYZ
abcdefghijklmn
opqrstuvwxyz

99. CASLON TYPE.

ABCDEF
GHIJKL
MNOPQR
STUVW
XYZ&&
abcdefghij
klmnopqr
stuvwxyz

100. "FRENCH." J. VINYCOMB.

ABCDEF
GHIJKL
MNOPQR
STUVWX
YZ &123
456789

101. ELONGATED, CAST IN BRASS.

A B C D E
F G H I J K
L M N O P
Q R S T U
V W X Y Z
a b c d e f g h i
j k l m n o p q r
s t u v w x y z

102. "SKELETON." J. VINYCOMB.

ABCDE
FGHJK
LMNOP
QRSTU
VWXYZ

ABCDEF
GHIJKL
MNOPQ
RSTUV
WXYZ&

abcdefghij
klmnopqr
stuvwxyz

104. "OLD STYLE" ITALICS. J. VINYCOMB.

105. ITALICS. L.F.D.
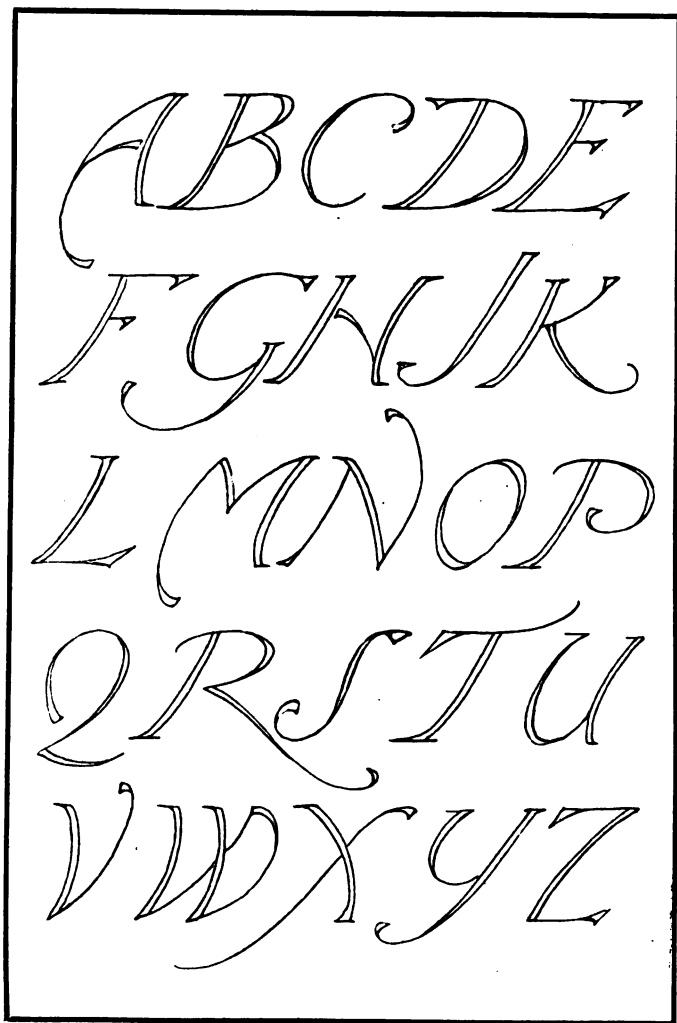
ABCDEFG

HIJKLMMN

NOPQQRR

STVWXYZ

abcdefghijklmn

opqrstuvwxyz.

1234567890.

106. J. W. WEEKES.

ABCDE
FGHIK
LMNOP
QRSTU
VWXYZ

107. L.F.D.

ABCDEF
GHJKLM
NOPQRS
TUVWX
YZ ᵔ 1234
567890

108. J. CROMAR WATT, ARCHITECT.

ABCDEF
GHJKLM
NNOPPQ
RRSSTU
VWXYZ
abcdefghijklmn
opqrstuvwxyz.&

109. J. W. WEEKES.

ABCD
EFGHI
JKLM
NOPQR
STUV
WXYZ

110. OTTO HUPP. "ALPHABETE AND ORNAMENTE."

ABCDEF
GHIJKL
MMNOPQ
RRSSTU
VWXYYZ
abcdefghijklmn
opqrstuvwxyyzȝ.

III. "SANS SERIF." J. W. WEEKES.

112. L.F.D.

113. L.F.D.

ABCDEF
GHIJKL
MNOPQ
RSTUV,
WXYZ&

114. MODERN BLOCK CAPITALS. W. J. PEARCE.
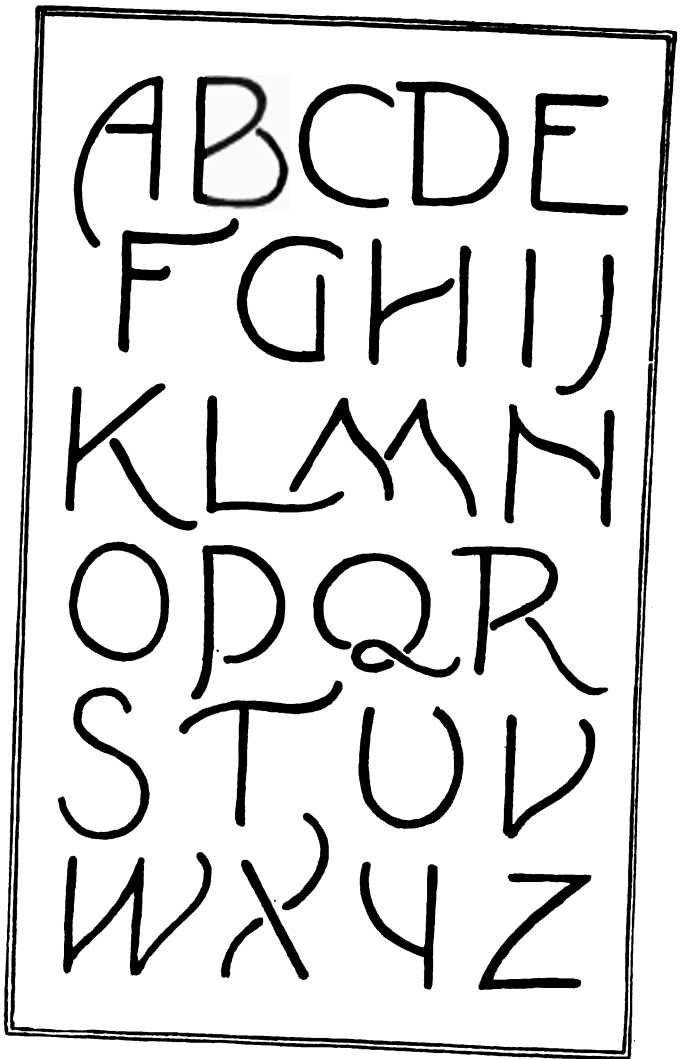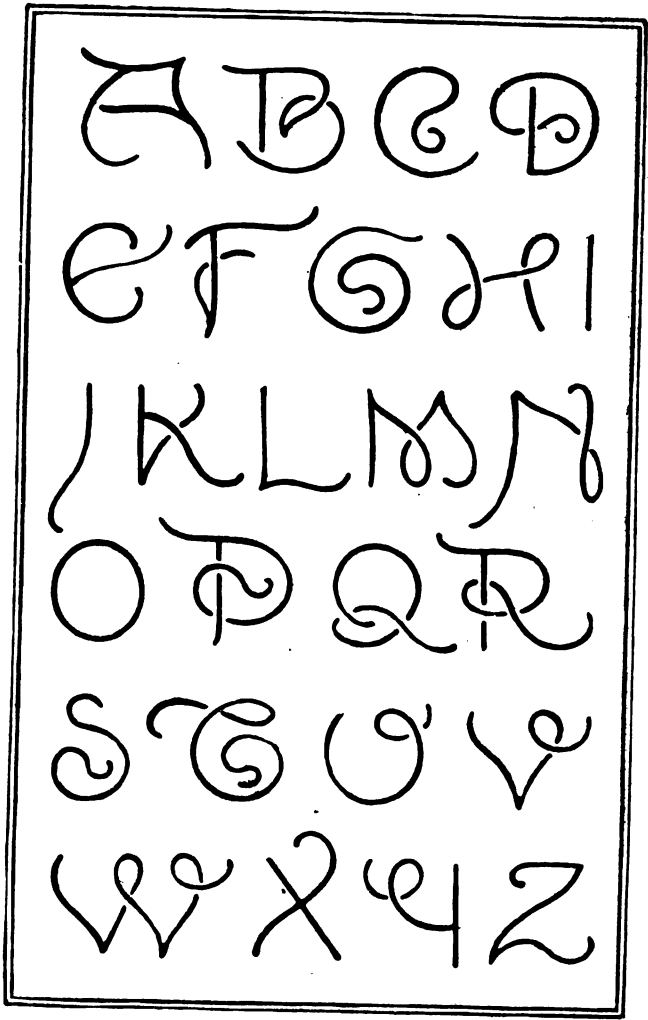
115. GOTHIC CAPITALS.   W. J. PEARCE.

A B C D

J K L M

R S T U

Z · a b c d e

o p q r ſ t ů v

117. OTTO HUPP. "ALPHABETE AND ORNAMENTE."

abcde
fghijk
lmnopß
qrstuv
wxyz

118. L.F.D.

ABCDEF
GHJKLM
NOPQRS
TUVWX
YZ ⋄ 1234
567890

108. J. CROMAR WATT, ARCHITECT.

ABCDEF
GHJKLM
NNOPPQ
RRSSTU
VWXYZ
abcdefghijklmn
opqrstuvwxyz.&

109. J. W. WEEKES.

A·B·C·D·
HIJKL
Q·R·S·T·
X·Y·Z·.,;
EFGHIJKL
UVWXYZ. 12

E·F·G
M N O P·
U·V·W.
& . A B C D
M N O P Q R S T
3 4 5 6 7 8 9 0 .

PATTEN WILSON.

ABCD
KLMN
STUV

EFGHIJ

OPQR

WXYZ

L.F.D.

L.F.D.

abcd

jklm

rstuv

ABCD
IJKL
QRST
XYZ&
jklmnopq

EFGH
MNOP
UVW

abcdefghi

rstuvwxyz

ABCDEFGHIJ
KLMNOPQR
STUVWXYZ

126. ENGRAVING. ADAPTED FROM MEDIÆVAL GOLDSMITH'S WORK.
L.F.D.

ABCDEFGHIJKLM
NOPQRSTUVWXYZ

127. SCRATCHING. ADAPTED FROM OLD SPANISH. L.F.D.

ABCDEFGHIJ

KLMNOPQR

STUVWXYZ

128. DESIGNED FOR ENGRAVING ON METAL; BUT NOT
UNSUITED TO PENWORK. L.F.D.

ABCDEFGHIJ

KLMNOPQR

STUVWXYZ

129. PENWORK. L.F.D.

130. BRUSHWORK.   L.F.D.

131. SCRATCHED.   L.F.D.

ABCDEFGHI
JKLMNOPQR
STUVWXYZ
abcdefghijkl
mnopqrstuv
wxyz.

132. PENWORK. ROLAND W. PAUL, ARCHITECT.

ABCDEFGHIJ
KLMNOPQR
STUVWXYZ

133. PENWORK. R. K. COWTAN.

ABCDEFG
HIJKLMNMN
OPQRSRS
TUVWXYZZ
AN ARCHITECTS
LINE ALPHABET
FOR PENWORK.

abccdeff
ghijklmnop
qrs∫ſtuvwx
yz. 123 45 Design letters into words.
67890

A. BERESFORD PITE, ARCHITECT.

ABCDEF
GHIJK
LMNOP
QRSTU
VWXYZ

abcdefghijklmnopqrstuv
wxyz.

"The curfew tolls
the knell of parting day."
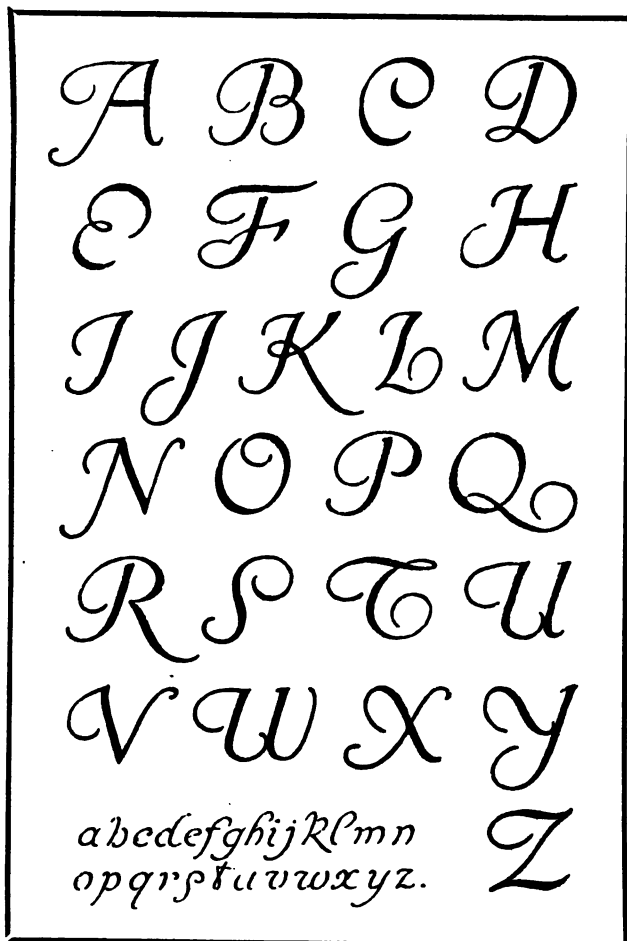
135. PENWORK. R. K. COWTAN.

136. PENWORK.   R. K. COWTAN.

137. OTTO HUPP.

"ALPHABETE AND ORNAMENTE."

ABCD
EFGHIJ
KLMNO
PQRST
UWXYZ

138. PENWORK.

abcde
fghijk
lmnop
qrstuv
wxy
z

A B C
G H I J
N O P
T U V

D E F

K L M

O R S

X Y Z

WALTER CRANE.
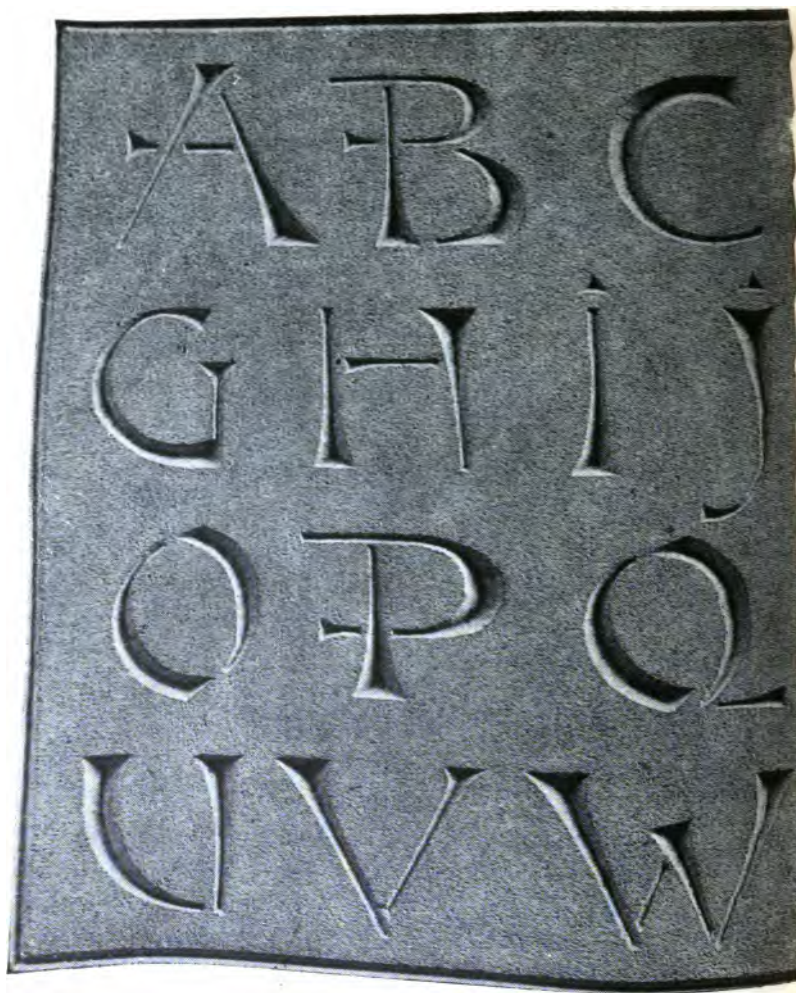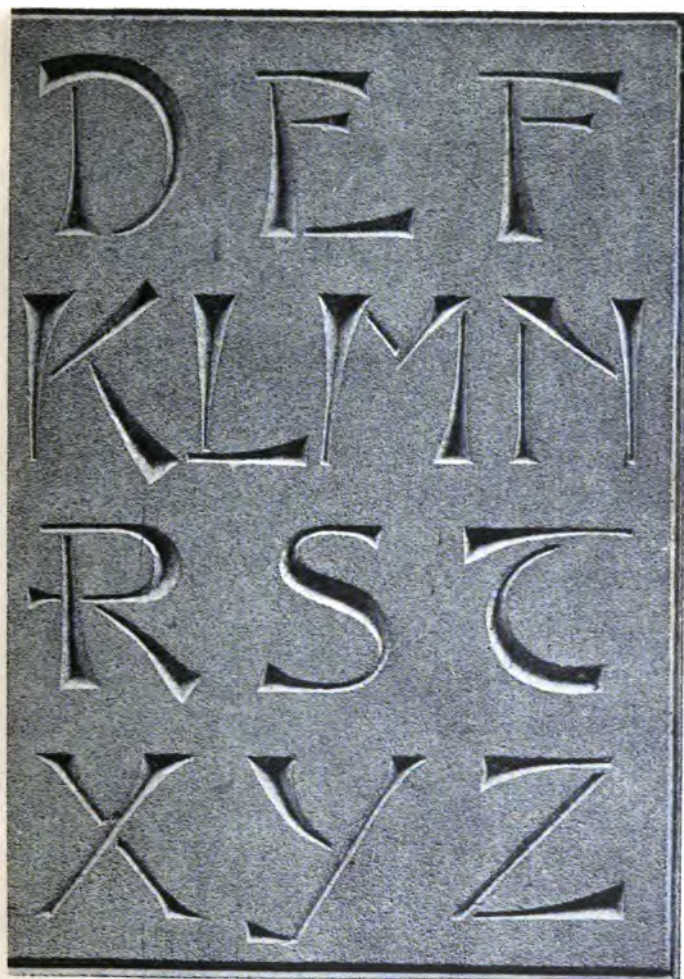
CARVING. L.F.D.
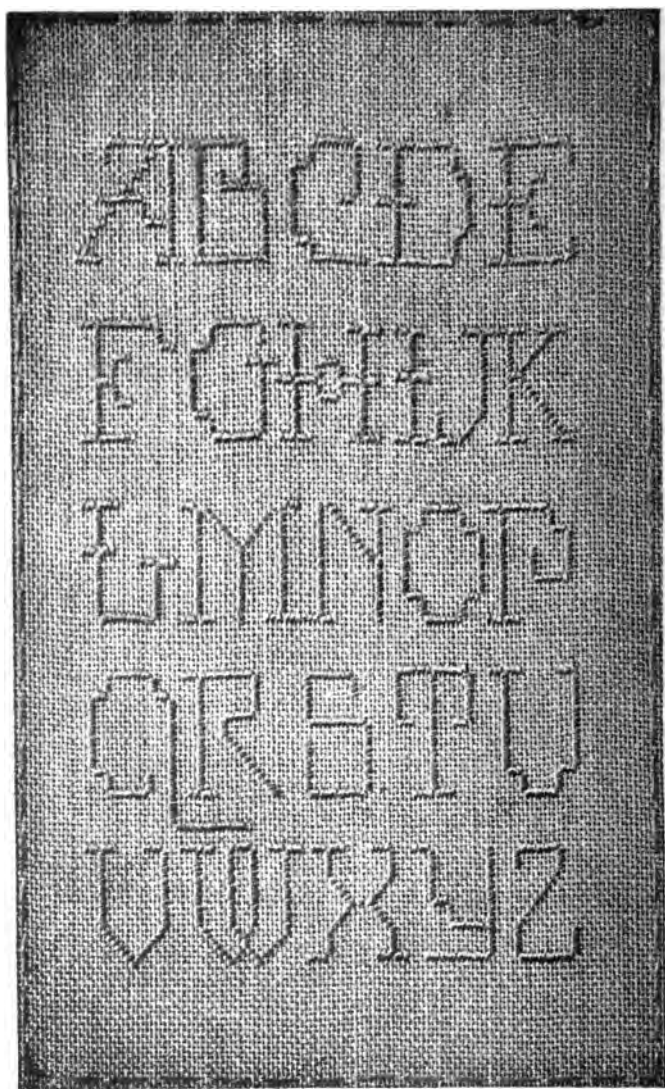
142. NEEDLEWORK. ADAPTED. L.F.D.

143. SGRAFFITTO. L.F.D.

144. COUCHED CORD. L.F.D.

145. BEATEN METAL. L.F.D.

146. SQUARE-CUT. L.F.D.

147. BRUSHWORK. L.F.D.
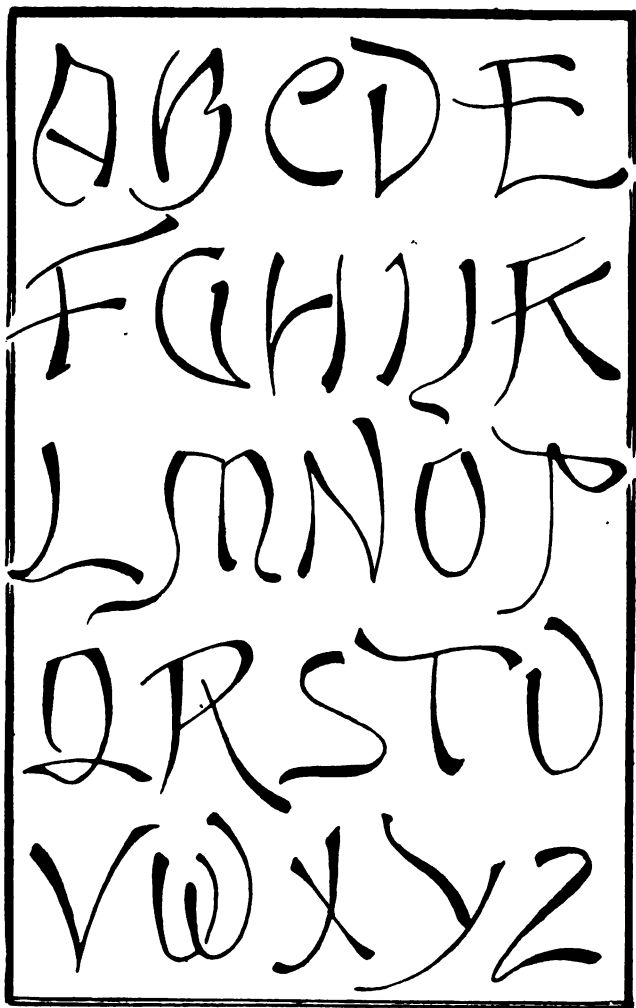
148. AMPERZANDS. 7TH TO 15TH CENTURIES.

149. AMPERZANDS. 16TH CENTURY, ETC., FREELY RENDERED.
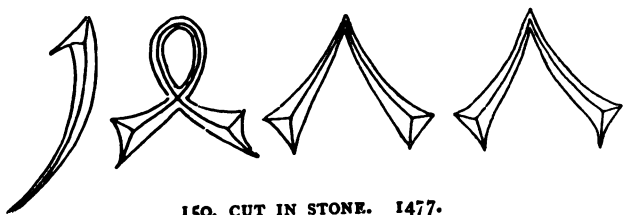
150. CUT IN STONE. 1477.
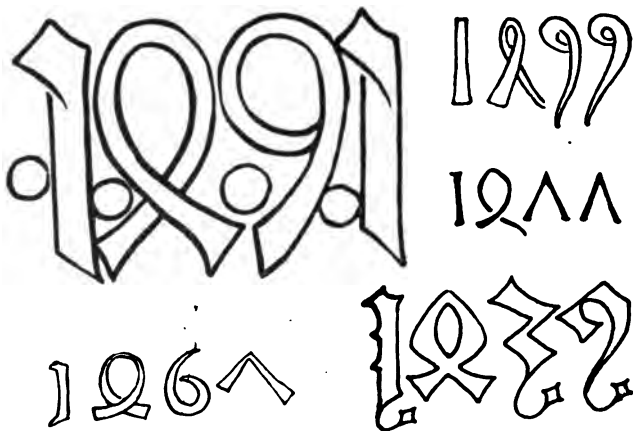
151. STONE AND BRASS. 1439–1491.
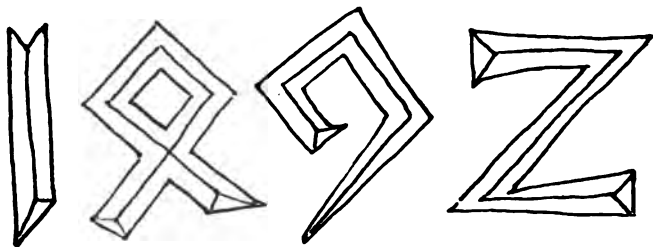
152. CUT IN STONE. 1492.

·1·5·2·0· 1522

1520 1522

1521 1522

1531 1542

1531 1543

1533 1543 1544

1539 1545

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

1 2 3 4 5

67890

67890

67890

67890

1520–1598.

1 2 3 4 5
6 7 8 9 0

155. BRONZE. ABOUT 1550.

1 2 3 4 5
6 7 8 9 0

156. BRONZE. ABOUT 1560.

157. BRUSH-WORK. 16TH-CENTURY FAIENCE.

158. BRUSH-WORK. 16TH OR 17TH CENTURY.

1 2 3 4 4
6 7 8 9 0

159. ITALIAN MS. 16TH CENTURY.

1 2 3 4 5
6 7 8 9 0

160. GILT, ON BLACK, BRUSH-WORK. 1548?

161. INCISED IN WOOD. GERMAN. 1588.

162. BRASS. 16TH CENTURY.
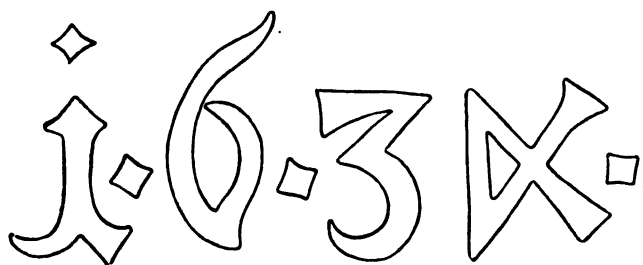
$1 2 3 4 5$

$6 7 8 9 0$

163. BRUSH-WORK.   16TH CENTURY.
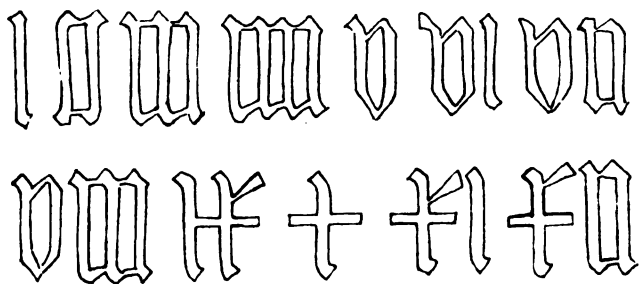
$1 2 3 4 5$

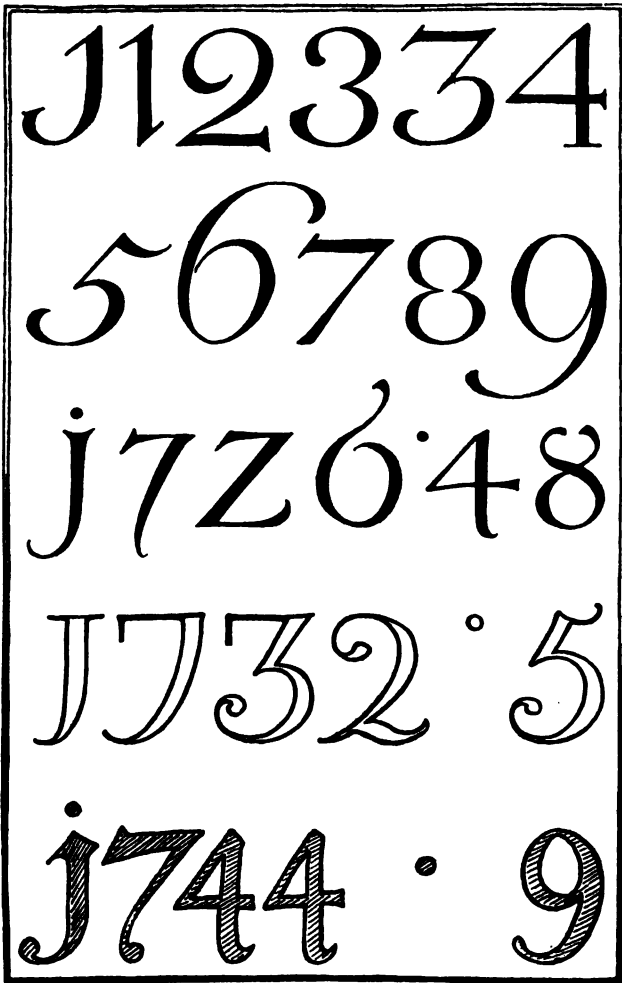$6 7 8 9 0$

164. ABOUT 1700.
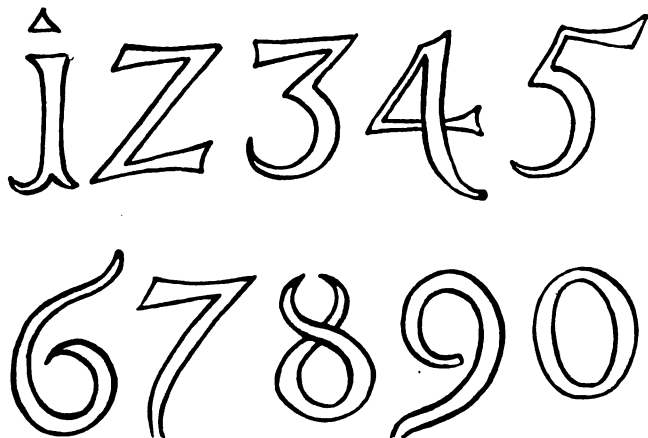
165. CUT IN STONE. 1634.

166. RELIEF IN BRASS OR BRONZE. 1647.

167. STONE. 1692.

168. BRASS AND WOOD. 1563–1707.

169. 18TH CENTURY.

1716·294 1719

1724 1723

1724 1725

1735·2 1738

1755.486 1763

1774·695 1783

1 2 3 4. 5 6 7 8

9 10 11 12 17 4. °

172. BRASS WIRE INLAY ON WOOD. 1740.

1573 1593

1649 1747

173. ENGRAVED ON STEEL, OR INLAID IN WIRE ON WOOD.
1573–1747.

1 2 3 4 5

6 7 8 9 0

174. L.F.D.

1 2 3 4 5
6 7 8 9 0

175. MODERN.
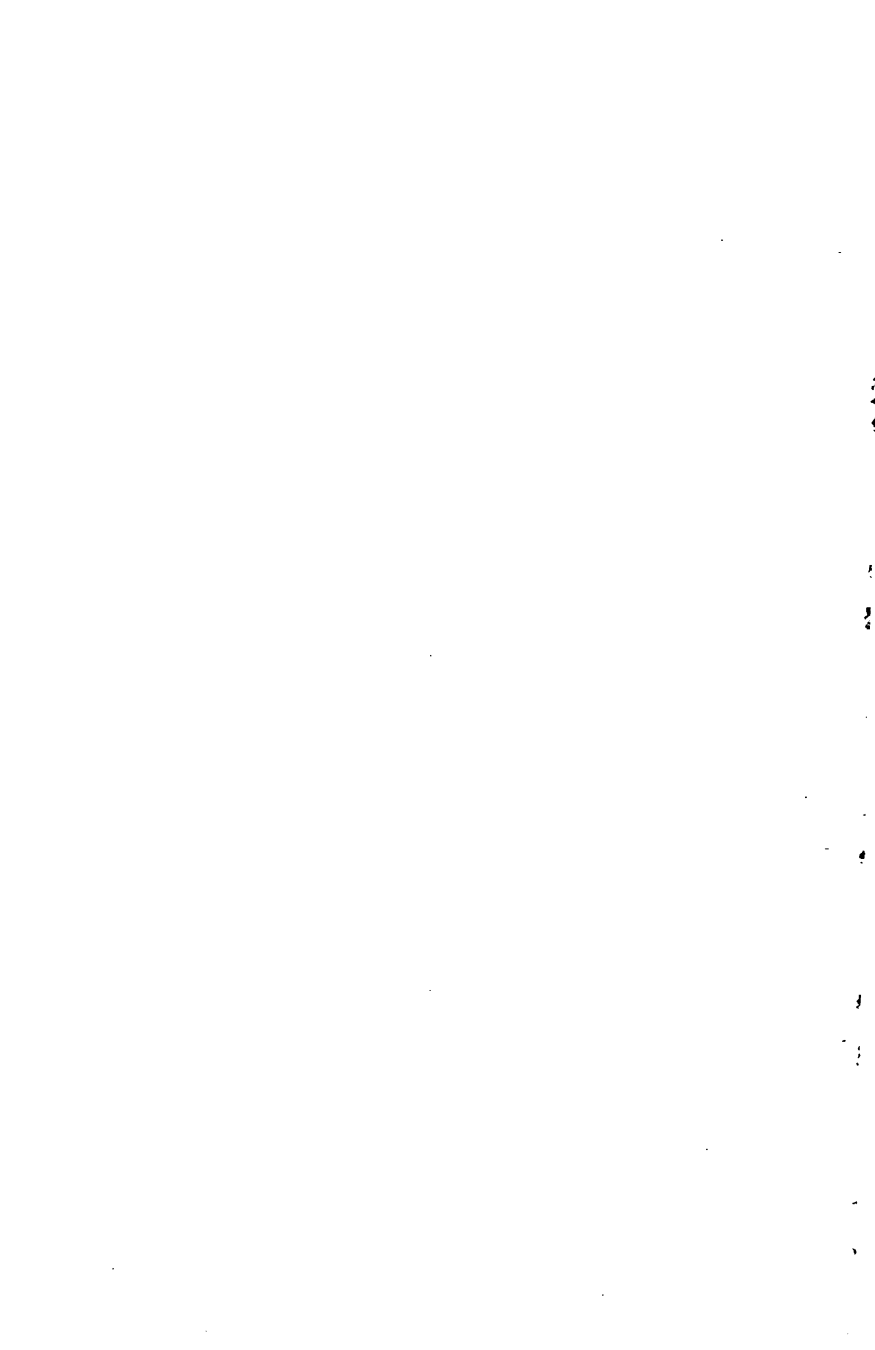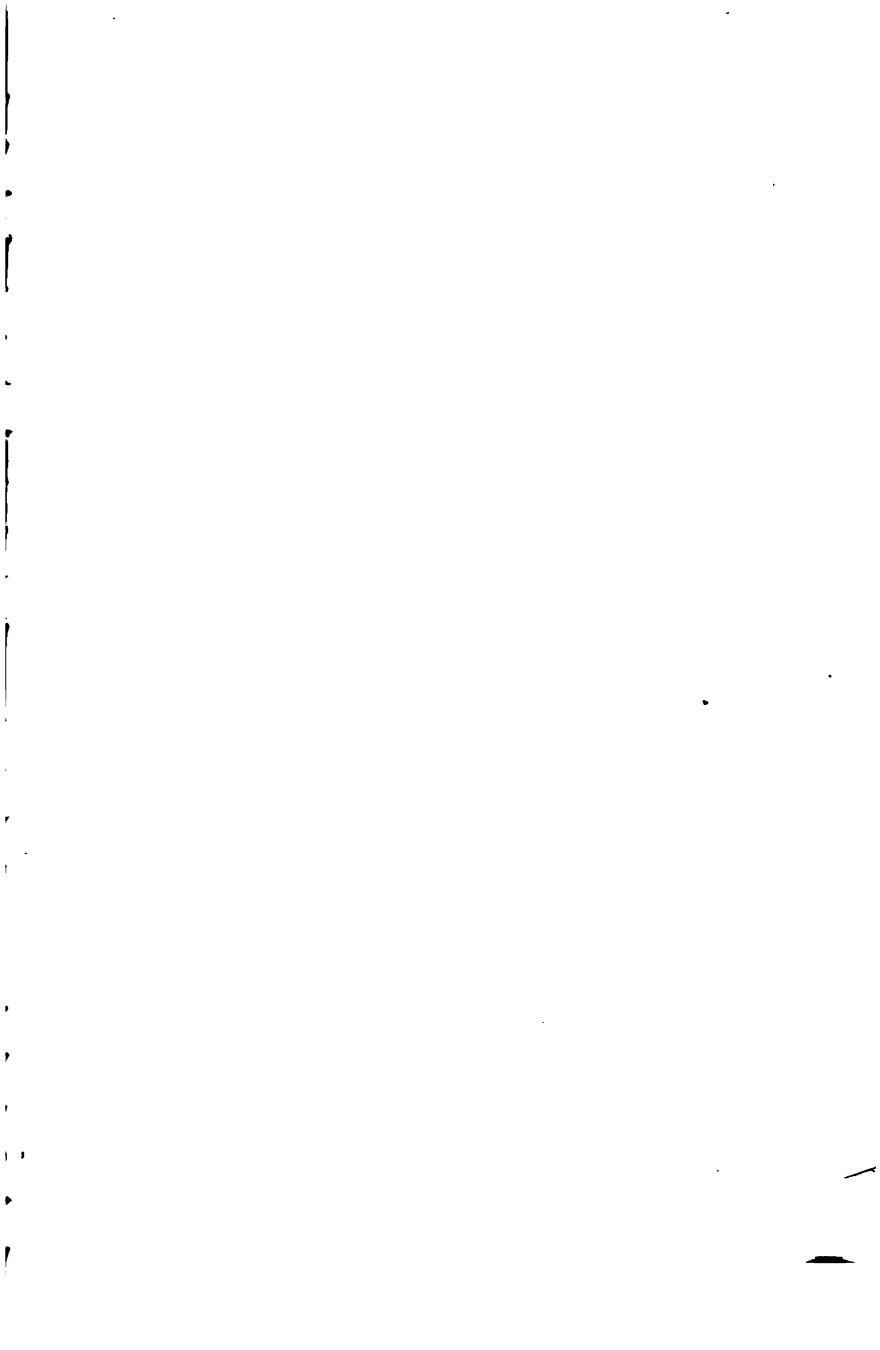
1 2 3 4 5
6 7 8 9 0

176. L.F.D.

12345

67890

1234567

8 9 10 11 12